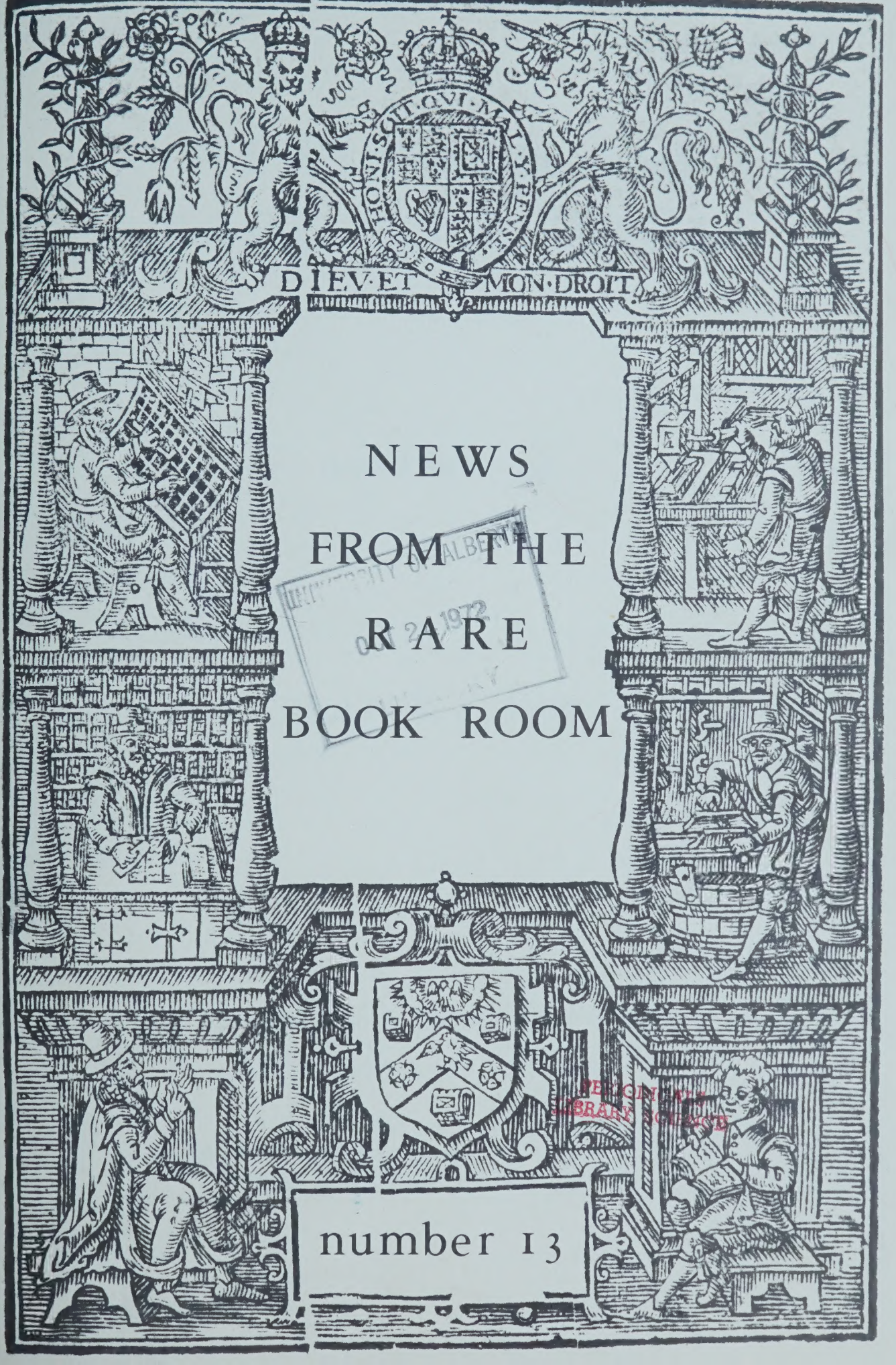

NEWS FROM THE RARE BOOK ROOM

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NEWS FROM THE RARE BOOK ROOM

number 13

march 1971

Special Collections Department
D.E. Cameron Library
University of Alberta
Edmonton, Alberta

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INTRODUCTION

With the beginning of the present academic year the Special Collections Department has burgeoned in terms of public service. Responsibility for the enlarged collections and extended hours have necessitated additional staff, which now comprises two professional librarians, a library assistant and a library clerk. However, the energies of the extra manpower have been largely absorbed by the demands of the circulating collections and the thesis collection, so that luxuries like a provenance file of conventionally 'rare' material remain beyond our present means.

In October we were joined by Miss Y. Fenton, formerly Assistant Chief Cataloguer, who has catalogued the Fall 1970 consignment of 400 theses and who is now in sight of completing a subject catalogue to the entire thesis collection, which numbers approximately 5000 and dates back to 1908. We hope to report on the project in a future issue of *News from the Rare Book Room*.

In the last year the backlog of uncatalogued material has reached such proportions that the normal processes of descriptive cataloguing, subject analysis and Library of Congress classification are no longer able to cope. Until conditions improve, alternative cataloguing is to be provided: an article in this issue gives the background to the alternative, and we will report on the experience at a later date.

Our indebtedness to various individuals and institutions will be clear from the text, but above all we are indebted to Mrs. B. Forchuk for so expertly typing this issue and to Mr. M. Sharma for allowing her to do so during his absence.

B. J. McMullin,
Special Collections Librarian.

COBDEN-SANDERSON, THE DOVES PRESS, AND THE DOVES BIBLE

(A) COBDEN-SANDERSON

> I have always the same customer: posterity. And always the same standard: perfection. (1)

The trinity of English presses founded in the last decade of the nineteenth century is each represented by an acknowledged masterpiece: Kelmscott by its Chaucer, Ashendene by its Dante, and The Doves by its Bible. Recently, as part of its programme to build a collection of core items in the 'history of the book', the School of Library Science has bought the last of these, the Doves Bible, arguably both the greatest of the three and the finest book ever printed in Britain.

The Doves Press was the creation of Thomas James Cobden-Sanderson, who so identified himself with his creation - 'I, THE DOVES PRESS' (2) - that perhaps one should say that the Doves Press *was* Thomas James Cobden-Sanderson. Born an unhyphenated Sanderson, 2 December 1840, his early years had been without purpose: he had abandoned an apprenticeship as an engineer, had gone to Cambridge planning to enter the Church of England, had fenced with mathematics and medicine before leaving without taking a degree, and finally, in 1870, had been called to the Bar. Law proved an uncongenial calling, and by the age of forty his only accomplishment had been the indexing and codifying of the laws relating to the London and North Western and the London and South Western Railway Companies.

Cobden-Sanderson always felt the need to talk about himself, using a journal as confidant. The earliest entries in the published journals are for 1879, and this is a typical entry showing his state of mind at the time:

> The future is solitary. I am quite alone. I look upward only to the one light which overshines the world: perhaps in that one light I shall find at the end all friends, too, and parents. Thou still and awful Light, to thee alone I look upward, in Thy presence only henceforth I live, Light awful, silent, inscrutable, Light divine. (31 August 1879)

Such expressions of 'cosmic vision' occur throughout Cobden-Sanderson's writings, and unfortunately get in the way of his enunciation of the principles of the ideal book. Though he pursued the ideal, his expression of

it became muddied, as in the final paragraph of his paper on 'the ideal book or book beautiful':

> Finally, in its wholeness, symmetry, harmony, and beauty, without or stress or stain, the consummated BOOK BEAUTIFUL is one in principle with that whole of life which is constituted of the world and of ourselves, that complex and marvellous whole which, amid the strife of competitive forces, supremely holds its own, and in the language of the ages writes upon the illumined pages of the years, the volumes of the centuries, and through the infinitudes of time and space moves rhythmically onward to the completion of its astonishing story, the truer archetype of all Books, beautiful or sublime. (3)

In the early 80's the desultory existence came to an end. First, in 1882, he married Anne Cobden, fourth daughter of the free-trader, Richard Cobden - whence the 'Cobden-'. Then came a visit with the Morrises to Sir William Richmond's, during which, in response to Cobden-Sanderson's claim that he was anxious to use his hands, Mrs. Morris asked, 'Then why don't you learn bookbinding?' (24 June 1883) Annie concurred, and two days later he visited Roger de Coverly, the bookbinder, in St. Martin's Court, with the request that de Coverly teach him to bind. So began a distinguished, if brief, career during which Cobden-Sanderson became recognized as one of the greatest binders of all time. 53 volumes were bound before he left de Coverly, 25 June 1884, and Richard Cobden-Sanderson lists a further 126 volumes bound by his father between July 1884 and March 1893, after which date he records that no book was personally bound by him. (4)

Possibly to justify his decision to do hand-work, which his father and various friends disapproved of, and which he himself had misgivings about - 'I am in danger of being brutalized, of becoming nothing but a plodding artisan' (30 December 1884) - Cobden-Sanderson enunciated a scheme of things in which bookbinding was merely a means to an end. Sometimes he claimed that his 'higher aim' was 'to dignify labour in all the lower crafts; to induce men of education to follow in the same direction, and so to lift all the arts and crafts, upon which life rests, by the spirit in which they are performed; to consecrate the arts and crafts to the well-being of society as a whole.' (11 June 1888) At other times he lapsed into his 'cosmic' vein:

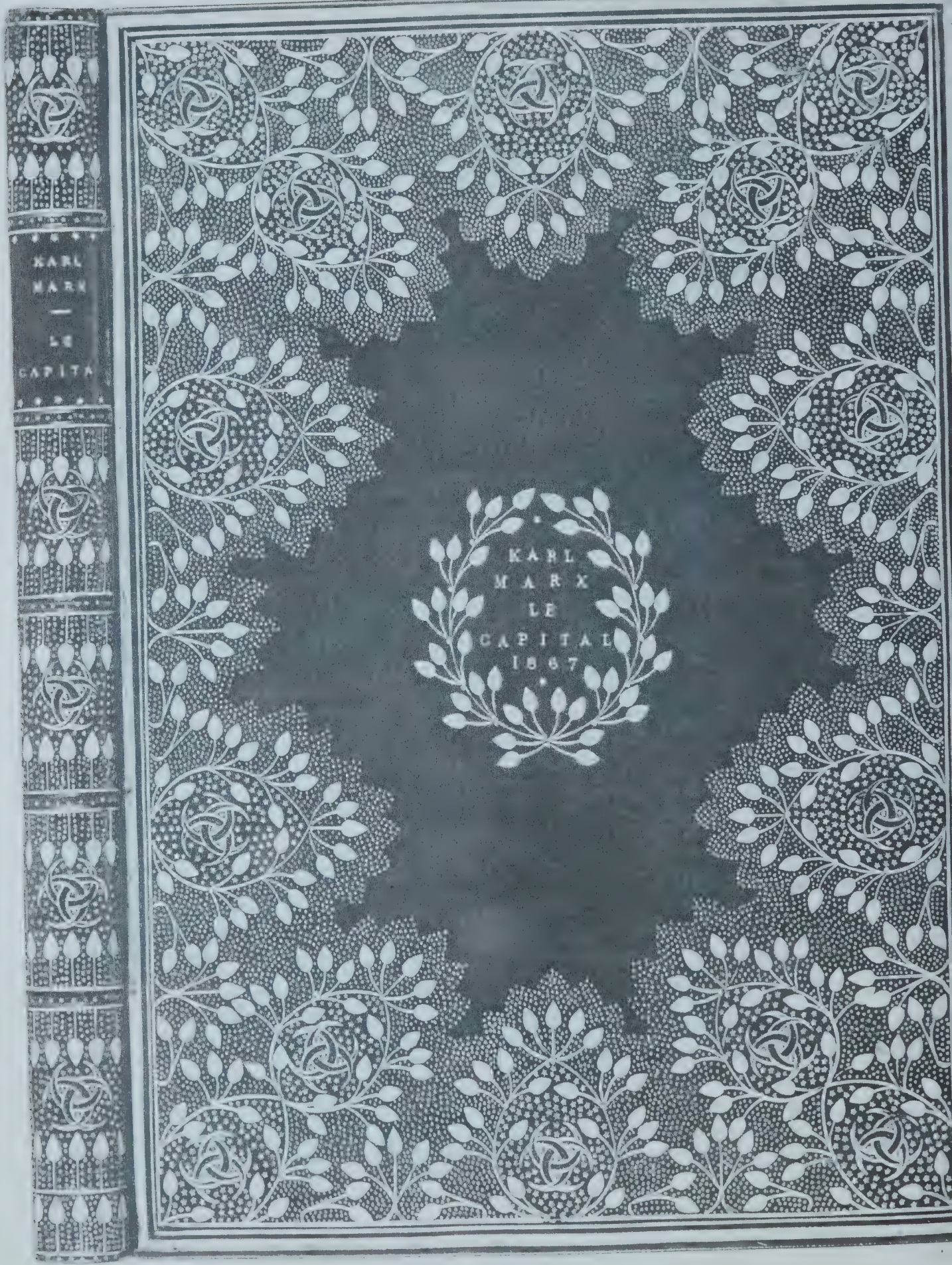
> But I dream of other things too, beyond the mere beautiful binding of a book. The heavens overarch me the while, and the stars are in their places; and the world moves on through all time in silence to its unknown fulfilment. In that greater rhythm, my own still life aiming at perfect, at silent, at beautiful workmanship, aims, too, to find its place, to find the truer rhythm, lost, and yet found, within the greater. (26 December 1883)

Many of the volumes bound by Cobden-Sanderson were insignificant - modern editions of Shelley, Keats and Wordsworth, for example - or even despicable, as Marx's *Le Capital* (see illustration). Nonetheless, his work was highly regarded, and his success as a binder was tangibly measured by prizes gained at the Society of Arts exhibitions and by prices paid in the sale rooms: as early as 1911 one of his Tennyson bindings fetched £400. (5) (see illustration)

Cobden-Sanderson's last binding coincides with the opening in Hammersmith of The Doves Bindery, 20 March 1893. The location was determined by the Kelmscott Press of William Morris on the Upper Mall; the intention was to set up a binding workshop to operate in conjunction with the Kelmscott Press, though in the event the Kelmscott books continued to be bound by J. & J. Leighton. Fortunately, a house opposite the Press was to let, and the name 'Doves Bindery' was adopted 'because we abut on the Doves Place - a little court to the east of us - and are next door but one, on the west, to the Doves public-house!' (1894) The staff of the Bindery comprised Bessie Hooley (later to migrate to British Columbia), folder and sewer, Charles Wilkinson, forwarder, Charles McLeish, finisher - all from Rivière's - and Douglas Cockerell, apprentice. Cockerell was himself to become the most esteemed craftsman of his day, the binder of the Codex Sinaiticus and the author of the standard text on the craft. There he paid tribute to his master: 'anything that may be of value in this book is due to his influence.' (6)

Though he did not personally bind any books at the Doves Bindery, Cobden-Sanderson oversaw the work and drew the designs for the finishing - with the exception of part of the edition of the Kelmscott *Chaucer*, 48 of which were bound according to William Morris's design. (7) His influence can be measured in the imitators of his designs, whom he excused in the anticipation of an 'after-crop of original work arising out of the copy movement.' (27 November 1898) But his influence was more fundamental: Middleton describes him as having 'caused tremors in the craft which are still felt to this day.' (8) He may be faulted for his dedication to raised bands and tight backs, for his sewing with silk and for his liking for flat backs, but his virtues far outweigh his faults:

> He did a great deal of good in creating a consciousness of the necessity of attaching more importance to sound construction and the high quality of materials than to mere superficial 'finish' ... Cobden-Sanderson's work had a salutary effect on trade design of the day; it blew away, or at least partly cleared, a fog - a fog in which the vast majority of binders seemed unable or unwilling to search for fresh ideas, except within the limits of certain well-trodden paths. (9)


KARL
MARX
LE
CAPITAL
1867

It is staggering to consider that this binding of the French translation of Marx (*Le Capital*, Paris, 1867) was only the second independent piece produced by Cobden-Sanderson after his year's 'apprenticeship' to de Coverly. The binding is in blue straight-grained morocco, and the oval on the back cover encloses the Grolier-like 'William Morris and Friends, 1884.' Perhaps by today's standards the book is over-decorated, but there is no gainsaying the achievement.

It was bound for William Morris, and after the owner's death Cobden-Sanderson wrote the following inscription on the final fly-leaf:

> This book - *Le Capital* - was bound and tooled for William Morris by me in my first workshop in Maiden Lane, 1884, and finished the 9th October, and the pattern on its sides and back is the second of my making. The tools were second-hand and bought - and used - at haphazard, but the binding and the tooling pleased William Morris and his pleasure was my own great delight. *In memoriam* I write this the 24th February, 1897. T.J. Cobden-Sanderson.
>
> I should like to add that the book was his own and before it came to me to be bound had been worn to loose sections by his own constant study of it. T.J. C.-S. (12 December 1898)

The bookseller F.S. Ellis was impressed by this binding, declaring it to be 'the best bit of modern finishing he had seen.' (15 October 1884) But Robinson reported to Cobden-Sanderson that Ellis 'had spoken to him of my bit of binding and finishing, *Le Capital*, and in high terms, but had been scandalized by the want of fitness in giving such a binding to such a vulgar, double-columned piece of printing. It had positively shocked him.' (18 October 1884)

At the Morris sale, 8 December 1898, the book was bought for £52 by the bookseller T.G. Bain, who then presented it to Mrs. Cobden-Sanderson. Along with the manuscript of William Morris's *The Story of Frithiof the Bold*, also bound in blue straight-grained morocco - for Fairfax Murray - *Le Capital* came into the collection of Mrs. Doheny from the California bookseller, George M. Millard.

The volume is now in The Estelle Doheny Collection of the E.L. Doheny Memorial Library, St. John's Seminary, Camarillo, California, and the illustration is reproduced by kind permission of the Librarian of The Estelle Doheny Collection, Mrs. James Gayle.

IN MEMORIAM

This binding, in green morocco, was the second of the three that Cobden-Sanderson did for copies of Tennyson's *In Memoriam*, and was completed at Goodyers, 20 March 1887. He also employed the daisy *motif* on his first *In Memoriam* binding - though with a tool only about a quarter of the size of that used for the second - and he explains the *motif* thus:

> Daisies. . .were suggested partly by the subject-matter of the book and partly by those lines of Tennyson's in which Tithonus, immortal and grown old, bemoans his fate at the threshold of the Dawn, immortal and for ever young, and envies the 'grassy barrows of the happier dead.' ('Bookbinding', *The English Illustrated Magazine*, 1890-1891, p. 330)

Through the bookseller T.G. Bain the volume became part of Robert Hoe's collection, and at the Hoe sale, 4 May 1911, it was bought by Cyrus H. McCormick for £400 (then $1950). Cobden-Sanderson records the sale figure in a note dated 15 May 1914, appended to his journal entry which registered his anger at his 'beastly performance' in tooling the same book. In this instance he converted his anger to words, 'that I might hereafter marvel':

> I could spit upon the book, throw it out of the window, into the fire, upon the ground and grind it with my heel. I could throw it to heaven or hell, to whichever it would cause the greatest disturbance, whatever my hand lights upon. I am in a perfect frenzy and ecstasy of rage. And all for why? Because the "big tool", as Dickie calls the Marguerite, has proved all too big for me, and I have been unable to produce with it a clear impression. (19 March 1887)

In other instances his paroxysms of rage at unsatisfactory performances led to cut slips and slashed leather.

The book is now in the Princeton University Library, and the illustration is reproduced by kind permission of Mr. Earle E. Coleman, Assistant University Librarian for Rare Books and Special Collections.

(B) THE DOVES PRESS

The journals are punctuated by resolves. The entry of 11 December 1898 records a resolve to 'say "No" to objects good in themselves, but which can be done by others and will only distract me, e.g. the smoke nuisance, local elections, etc.' It continues, in characteristic vein, to resolve to 'live habitually on the higher plane - above jealousy, above competition, above immediate success.' And it concludes with a resolve of immeasurable significance in twentieth-century bookmaking, the intention to turn printer:

> I must, before I die, create the type for today of 'the Book Beautiful,' and actualize it - paper, ink, writing, printing, ornament and binding.
>
> I will learn to write, to print and to decorate.

- this two years after the death of William Morris, 3 October 1896, and later in the same year that the Kelmscott Press had been wound up by the trustees, Sydney Cockerell and Emery Walker.

By May 1900 the Doves Press had been established at No. 1 Hammersmith Terrace, J.H. Mason had been engaged as compositor, a crown Albion had been purchased, and work had begun on printing J.W. Mackail's edition of Tacitus's *Agricola*. The choice of a Latin text for the newly-designed type was based on the assumption that it would be 'likely to give less broken and a more pleasing presentment than does an English text with its somewhat ragged array of short words and ascending and descending letters.' (10)

The history of the Press is at once glorious and sad. The glory is in the books printed there: the sadness is in its end. In the Biographical Note prefaced to the *Journals* Richard Cobden-Sanderson admitted that much had been left out of the published version on account of the length of the originals but that everything related to his father's spiritual development had been retained. The result Colin Franklin has characterized as 'Saintly Thoughts from the Journals'. (11) For one thing, every reference to Emery Walker has been eliminated, removing from the *Journals* Cobden-Sanderson's partner in the founding of the Doves Press. And yet it was Walker who contributed to the venture his considerable experience in typography and printing, just as he did, in one way or another, to virtually every noteworthy printing activity in Britain and Germany over a period of thirty years.

The 'revival' of printing in the 1890's could well be dated from 15 November 1888, when Emery Walker gave his celebrated lecture on printing to the Arts and Crafts Exhibition Society. The outcome was William Morris's Kelmscott Press, in which Walker was a partner in all but name. His collaboration with Cobden-Sanderson probably dates from early in 1899, soon after the latter's resolve to turn printer. In a memoir prepared by Walker

for a lawsuit brought by him in 1923 against Mrs. Cobden-Sanderson, he describes the informal arrangement:

> We tacitly agreed that as the proposed venture would not affect either his livelihood or mine on account of the limited scale of proposed operations, no partnership agreement was necessary, but we determined that any profits would be divided equally. (12)

The division of labour was that Walker supervised the press-work while Cobden-Sanderson did the proof-reading.

Therein lay the source of the rupture of the partnership: while the supervision of the press required only a short visit every morning, the proof-reading was an onerous task. Cobden-Sanderson was paid £5 a week in recompense, but he soon became disenchanted with his partner and voiced his disenchantment in a letter to Walker, 2 August 1902. (The letter was never sent, but was transcribed by Cobden-Sanderson in his unpublished *Pro iracundia sua apologia*, a statement of his position on the dispute with Walker; it is published for the first time by John Dreyfus). The gist of the letter is:

> I have now, wholly unassisted by my Partner, finished the work to which I called his attention and asked him, some time ago, to undertake...
>
> He is never on the spot, save occasionally for five minutes at a time... What is it then that my Partner does to justify his Partnership?
>
> At the outset I imagined that, to whomsoever the Press belonged, the work was to be shared, and that *that* was to be the Partnership - it appears however that it is only to be a partnership in profits and in the honour of a dual advertisement, for what is it you do?
>
> I am paid to read the proofs, but only to read. I am not paid to do everything and then with you to share the produce of my own work with you who do nothing...
>
> At the outset I looked to you, I confess, for some assistance in the press work. But I find myself obliged, hour after hour, & month after month of weary plodding through thousands of sheets, to be my own judge of the press work and of the paper, & to find myself, only too often, too late to be of any use: the work should have been checked as it went along...

> Again, in the composition & arrangement of the books to be printed, which I look upon as my proper share of work (in addition to reading), what have I had from you but objections? ... In fact, our attitudes to printing are diametrically opposed. I invent, well or ill, as I go along, and, always subordinating invention to the clear presentment of the thought of the writer, see therein the life of printing; you are merely imitative, have in view only existing standards, and apply them in five minutes...
>
> I am then not satisfied with our present relative positions, and though I will make no break till the Bible is finished, I will then end the matter and carry on the Press alone or not at all, and of this decision I give you notice now. (13)

The anger, 'like a storm, blew over', the letter was not posted, and a holiday in Switzerland helped Cobden-Sanderson live with his resentment.

However, in January 1906, after the fifth and final volume of the Bible had appeared, Cobden-Sanderson reverted to his original intention and informed Walker of his wish to dissolve the partnership. But the break did not come until 1909. Walker was not prepared to sell his right to the Doves Type, while Cobden-Sanderson was determined to be its exclusive user. At Sydney Cockerell's suggestion a compromise was reached by which Walker, who was eleven years the younger, agreed to allow Cobden-Sanderson to use the type during his life-time, the punches, matrices and type to go to whichever partner outlived the other. The partnership had broken down because Cobden-Sanderson had come to expect more of Walker than the latter felt he had committed himself to in 1900 or could in fact provide with his business and other interests. Of Cobden-Sanderson's repudiation of his partner and his subsequent actions perhaps McLean's judgement is the most charitable, that 'Cobden-Sanderson was a monomaniac and hardly answerable for his actions.' (14)

Despite his obvious successes, Cobden-Sanderson was constantly beset by a sense of failure. During one of these periods of depression, which coincided with the 1908 vacation for the staff, he gave the first inkling of his intention to close the Press and Bindery. Later in the month the prospect was reviewed:

> The daily question is, shall I, and when shall I, close the Bindery? And shall I close the Doves Press as well? Close the Bindery I should be glad to; but to close the Press I am not yet willing. So many things there are I should like to print. But - will the public care to have them? (18 August 1908)

On the decision to close the Press perhaps the dispute with Walker had some bearing, though not on the decision to close the Bindery. The Press was to survive another eight years, the Bindery thirteen, but in both instances the 'running-down' process started in 1909. First there was the break with Walker and then McLeish's departure from the Bindery to set up in business with his son, and Mason's from the Press to become superintendent of the Printing School at the Central School of Arts and Crafts.

The fate of the Doves Press Type was presaged by the 'Last Will and Testament' recorded in the journal:

> To the Bed of the River Thames, the river on whose banks I have printed all my printed books, I bequeath the Doves Press Fount of Type - the punches, the matrices, and the type in use at the time of my death, and may the river in its tides and flow pass over them to and from the great sea for ever and for ever, or until its tides and flow for ever cease; then may they share the fate of all the world, and pass from change to change for ever upon the Tides of Time, untouched of other use and all else. (11 June 1911)

Did he perhaps remember the fate of the Vale Press punches and matrices in being thrown into the Thames in 1903, the type itself being melted down the following year?

The prospect of their destruction recurs during 1912, but it was not until Holy Week of 1913 that the matrices were thrown into the Thames:

> Yes; yesterday, and the day before, and Tuesday I stood on the bridge at Hammersmith, and, looking towards the Press and the sun setting, threw into the Thames below me the matrices from which had been cast the Doves Press Fount of Type, itself to be cast by me, I hope, into the same great river, from the same place, on the final closure of the Press, in - ? (21 March 1913, Good Friday)

A further three years were to elapse before the type itself met the same end. Writing in his diary at midnight, 31 August 1916, Cobden-Sanderson records that he had been strolling along the Mall that evening, had suddenly decided that the night and time were suitable, had returned home, and in two trips had disposed of three pages of type. Probably the whole of the type had been destroyed by the end of 1916. Sad though the reading of these nocturnal errands is, it is relieved by the record of several mischances. Twice Cobden-Sanderson went out to 'bequeath' or 'dedicate' pages of type to the bed of the river, only to have them land on a pier of the bridge, either to be discovered by a passing boat or swept away by the incoming tide - the 'idea was magnificent; the act ridiculous.' (28 October 1916) On another occasion the type nearly landed in a boat which suddenly shot from under the

conſequentia depẽdent: ſummã propriamq; nobis affert fœlicitatem: cuius quaſi caput religio eſt: nõ illa gentilis quæ falſa et ficta errorisq; plena nomen emẽtita eſt: ſed hæc noſtra quæ ipſarum rerum ueritate appellationem adinuenit: quam animi ad unum ſolum et uerum deũ firmam ſtabilemq; conuerſionem & uitam quæ mãdatis eius ꝑagatur eſſe aſſerimus: qua quidem ex uita amicicia etiam inter deum et hoiẽs cõſtituitur: amicicia uero beatitudo illa ultima & fœliciſſimus finis conſequitur: quĩ a ſuperioribus depend&: inde gubernatur: ac rurſus eo peruenturus eſt. Quid igitur hac inter deum et homines amicicia melius nobis atq; beatius excogitari poteſt? Nõne uitæ: lucis: ueritatis bonorumq; omniũ ipſe fons atq; largitor eſt? Annon ipſe ut cuncta & ſint & uiuant cauſam in ſe ipſo complectitur? qua ergo re indigebit q eius amicicia adeptus eſt? qui reꝝ omniũ creatorẽ caritate ſibi cõiũxit? qui patrem atq; tutorem illum ſibi aſcripſit? Non poſſumus profecto dicere quin omnia quæ ad animam: quæ ad corpus: queq; ad externa pertinent optimẽ beatiſſimeq; is poſſideat: qui caritate proximus deo factus: beatiſſimã eius amicicia exacta exquiſitaq; religione cõſecutus eſt. Hanc ergo ſalutarem hominum ad deum conuerſionẽ atq; aĩcicia ab omnipotenti deo miſſus deus uerbum quaſi lucis ĩfinitæ ſplendor cunctis annũciat. Non hinc aut alĩunde: ſed undiq; cunctis ex gẽtibus ad deum uerum: græcos ſimul et barbaros omnem ſexũ: omnẽ ætatẽ: diuites et pauperes: ſapientes et contra: liberos ac ſeruos magna uoce cõuocat: hortaturq; omni ſtudio ac cura hoc donũ ſuſcipiamus. Nam ſicuti eiuſdem naturæ atq; ſubſtantiæ nos omnes creauit: ſic rurſum cognitionem et caritatẽ ſuam æqualiter omnibus propoſuit qui gr̃am eius ex toto animo cõplectuntur et colunt. Hanc dei erga nos caritatẽ Chriſtus qui ipĩus dei patris uerbum eſt ipſe quoq; deus: nõ reſpiciẽs ad peccata hominum: ſed ſe ipſũ eis recõcilians uniuerſo ſicut diuina exclamat ſcriptura orbi annunciat. Venit nanq; ait & ãnunciauit pacẽ illis qui longe ſũt et pacem illis qui prope ſunt: quæ olim hebræi di/uinitus docti prædicabant. Quidam enim eoꝝ clamãt: recordabuntur et reuertentur ad dominum omnes fines terre: & adorabunt coram eo omnes patriæ gentiũ: quia domini eſt regnũ terre et ipſe dominabitur gentiũ: et rurſus: dicite ĩgẽtibus qa dominus regnáuit: et enĩ firmauit orbem terræ qui non cõmouebitur. Alius: conſpicuus erit dominus in ipſis: et cõteret penitus deos omnes gẽtium terræ: adorabuntq; ipſum ſinguli ex loco ſuo: hæc ex priſcis tẽporibus dicta diuinis oraculis: nũc ad nos ſaluatoris noſtri Ieſu chriſti prædicatione peruenerũt: ſic præ/

A page of Jenson's roman, 1470

bridge. Finally he perfected a method:

> I had tried various ways of carrying the type, which is always heavy - linen bags, their own paper, loose in pocket, hand-bag. But the best device of all, though odd looking and conspicuous (my eye on the police) is a square wooden box with a sliding lid, used for keeping finishing tools in. This I have swathed round with tape, so as to carry it like a portmanteau, and fill with type to the brim and carry openly in my hand. Arrived at the bridge I cross to the other side, take a stealthy look round, and, if no one is in sight, I heave up the box to the parapet, release the sliding lid, and let the type fall sheer into the river - the work of a moment. (5 November 1916)

So ended the Doves Press, its last productions - appropriately enough - Cobden-Sanderson's three favourites, Shakespeare (*Lucrece*, April 1915), Wordsworth (*The Prelude*, December 1915) and Goethe (*Auserlesene Lieder*, July 1916), and the final edition of the *Catalogue Raisonné*.

> So I am now in decay, but I may hope to have left behind me the seed of future and greater "Presses" (17 July 1914)

(C) THE DOVES BIBLE

> ... set forth, not ornamentally for a collector's toy, but severely, plainly, monumentally. (14 January 1902)

The proposal to print the English Bible occurred at the very beginning of the Press's life. When it appeared that eight years would be needed to print in folio, it was decided to get a double crown press, engage extra compositors and pressmen, and print in quarto. (3 March 1901) Composition seems to have begun in 1901, and the five volumes appeared between June 1903 and June 1905, 500 sets of paper at 15 guineas and two on vellum - one each for Cobden-Sanderson and Walker.

Isaiah 38

The living, the living, he shall praise thee,
As I do this day:
The father to the children shall make known thy truth.

The Lord was ready to save me:
Therefore we will sing my songs to the stringed instruments
All the days of our life in the house of the Lord.

For Isaiah had said, Let them take a lump of figs, & lay it for a plaister upon the boil, and he shall recover. Hezekiah also had said, What is the sign that I shall go up to the house of the Lord?

39 AT that time Merodach-baladan, the son of Baladan, king of Babylon, sent letters & a present to Hezekiah: for he had heard that he had been sick, and was recovered. And Hezekiah was glad of them, and shewed them the house of his precious things, the silver, and the gold, & the spices, and the precious ointment, and all the house of his armour, and all that was found in his treasures: there was nothing in his house, nor in all his dominion, that Hezekiah shewed them not. Then came Isaiah the prophet unto king Hezekiah, & said unto him, What said these men? and from whence came they unto thee? And Hezekiah said, They are come from a far country unto me, even from Babylon. Then said he, What have they seen in thine house? And Hezekiah answered, All that is in mine house have they seen: there is nothing among my treasures that I have not shewed them. Then said Isaiah to Hezekiah, Hear the word of the Lord of hosts: Behold, the days come, that all that is in thine house, and that which thy fathers have laid up in store until this day, shall be carried to Babylon: nothing shall be left, saith the Lord. And of thy sons that shall issue from thee, which thou shalt beget, shall they take away; and they shall be eunuchs in the palace of the king of Babylon. Then said Hezekiah to Isaiah, Good is the word of the Lord which thou hast spoken. He said moreover, For there shall be peace and truth in my days.

40 COMFORT ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem,
And cry unto her,
That her warfare is accomplished,
That her iniquity is pardoned:
For she hath received of the Lord's hand double for all her sins.

The voice of him that crieth in the wilderness,
Prepare ye the way of the Lord,
Make straight in the desert a highway for our God.

Cobden-Sanderson was not conventionally 'religious.' Though in later years he often attended mass in Westminster Cathedral, it was not out of devotion - he characterised the Catholic mind as sterile - but for the magnificence of the ceremony. Referring to the high Anglican service in St. Paul's, he saw the church service as:

> the expression of centuries of religious emotion, the work not of one man, but of man, the race. . .Beautiful are the same, same prayers, reiterated by generation after generation; beautiful the enclosed space dedicated to God and to man, beautiful the searching, soaring music, that finds and lifts man's soul to God. (21 October 1906)

Something of the same attitude prompted the decision to print the English Bible - a feeling that it represented the stored experience of the race:

> And so, with the new year, let me devote myself wholly to the great work. Let me desire for it the most beautiful frame possible for the Bible as a whole - that composite whole, wrought with tears and laughter in the olden times, wrought again in the paroxysm of a nation's reversion by the blood and tears of its first translators; and now set forth, not ornamentally for a collector's toy, but severely, plainly, monumentally, for a nation's guidance, consolation, and hope. (14 January 1902)

Not unexpectedly, the text Cobden-Sanderson selected for the Doves Bible was the Authorized Version. The particular edition he chose to follow was the Cambridge Paragraph Bible edited by F.H. Scrivener and published by the Cambridge University Press in 1873. Permission was given by the Syndics of the University Press on condition that the Press readers pass the proofs.

Instead of using conventional 'verses', a 'paragraph Bible' arranges the text in sections of prose like modern paragraphs. The earliest example of a Biblical text in English arranged in paragraphs is probably *Select moral books of the Old Testament and Apocrypha, paraphras'd. Viz. Proverbs. Ecclesiastes. Wisdom. Ecclesiasticus*, 1706, but the practice did not become widespread until the Religious Tract Society adopted it in 1838 - it is the system used by the Revised Version and most modern translations. But instead of setting the text in paragraphs Cobden-Sanderson set it solid, merely indicating the divisions by paragraph marks. Exceptions were certain books which he himself arranged as verse, including Job, Ecclesiasticus and a large part of Isaiah.

The Doves Bible was set in the only type ever used at the Press (15), a two-line Brevier (15 - or 16 - point) roman, known simply as 'The Doves Press Type.' It was based on the roman of Nicolaus Jenson. Jenson was a Frenchman, and was Master of the Mint at Tours in 1458 when Charles VII sent him to Mainz

to learn about the new invention of printing so that he could then return to France and set up a printing press there. He returned in 1461, but Charles's death in July put an end to the project, and printing was not introduced into France for another nine years. The next we hear of Jenson is in Venice in 1470; historians have speculated that he had been there since 1465 and that he had spent the intervening years cutting punches for other printers. Jenson's first book - printed in 1470 in his own roman - was Georgius Trapezuntius's translation of Eusebius's *De evangelica praeparatione*.

The merits of Jenson's roman are said to result from his freeing typography from 'the less desirable conventions of the manuscript form' and no longer reproducing the manuscript letters as written, but treating each letter as a separate unit, 'basing its design on the ideal letter which the scribe had intended to write.' (16)

Within a few months of producing his Eusebius, Jenson recut his roman in a more condensed form in order to economize on printing costs, so that subsequent books, while in a type of the same basic character, lack the elegance of the Eusebius. Though he had designed the most influential roman ever cut, Jenson's press work - to judge from reproductions - was not particularly good: the impression of the type on paper is not as uniformly black as in the books of his contemporaries, suggesting that his inking was poor, or the pressure from the platen uneven or not firm enough. The argument that this paleness derives from 'a deliberate attempt by the printer to obtain from his text a tone and texture similar to that of a written manuscript' (17) strikes one as too ingenious.

When William Morris came to printing, he wished to start off with a roman, but finding no modern type suitable (he objected to their exaggerated thickening and thinning and their lateral compression), he had to design his own, using the examples of the early Venetian printers. May Morris has described the process:

> Mr. Walker got his people to photograph upon an enlarged scale some passages from Aretino's "Historia fiorentina," printed in Venice by Jacques Le Rouge in 1476, and pages of all the more important fifteenth century Roman types; these enlargements enabled Father to study the proportions and peculiarities of the letters. Having thoroughly absorbed these, so to speak, he started designing his own type on this big scale. When done, each letter was photographed down to the size the type was to be. Then he and Walker criticized them and brooded over them; then he worked on them again on the large scale until he got everything right. (18)

She adds that the general proportions of the resultant Golden Type (so called because it was intended to print Caxton's *Golden Legend* with it first) were derived from the *Historia fiorentina* and Jenson's Pliny, both printed

in 1476.

For the Doves Press Type Walker and Cobden-Sanderson went directly to Jenson, perhaps taking a hint from Sydney Cockerell, who had observed in 1898: 'It is strange that no one has yet had the good sense to have the actual type of Nicholas Jenson reproduced.' (19) At the dispersal of Morris's library they bought a copy of the Pliny (20), and then followed the same process of enlarging, cleaning up the image to eliminate the imperfections of inking, cutting and casting, modifying the shape, reducing to the intended size and further modifying. Some sorts, such as numerals and punctuation marks, had to be created to complete the fount. The drawings were done by an employee at Walker & Boutall's, the punches were cut by Edward Prince (he had cut all three of Morris's designs), and the matrices were struck by Miller & Richard of Edinburgh.

The Doves fount has the expansiveness of Jenson's roman, but commentators have criticized its regularity in comparison with the irregularities of the original, irregularities which were due to the lack of precision in producing type by hand methods. Updike observes that it is 'thin and spiky in appearance, and thus a little difficult to read; nor has it the agreeable "opulence" of the best Italian fonts.' (21) It is true that the Doves fount has the same 'fault' as the Jenson in having caps over-large in comparison with the lower-case letters, and it is true that individual sorts have peculiarities: the dot of the 'i' is off-centre, the question mark seems incomplete, the descender of the 'y' is too straight, and so on. But when all this has been said, one has to admit that the Doves type is not eccentric - like the Vale King's or the Essex House Endeavour, or even like the Kelmscott Troy, the Ashendene Subiaco or the Grabhorn Koch Bibel Gotisch. It is not a revival of an outmoded face or an attempt to create a consciously new one, but a 'traditional' face in the sense that it harks back to the best of venetian book-faces and forward to the best of contemporary ones. It may fail Updike's test of excellence - 'that whatever the combination of letters, no individual character stands out from the rest' (22) - but when coupled with superlative press-work it comes within a hair space.

The elements of the book beautiful Cobden-Sanderson regarded as five: 'contents, material, writing or printing, illumination or illustration, and binding.' (23) To the printer the most critical was the third; here Cobden-Sanderson was an advocate of 'simple typography':

> The whole duty of simple typography is simply, without other object and without loss or addition, to convey the thought or imagery of the author to the mind of the reader. And the whole duty of beautiful typography is so to graduate the weight of its several parts, its capital words and letters, and the general distribution of the type upon the page, that the gradation shall at once add distinction to the simplicity of the bare type, and enhance the impression to be made on the mind of the reader. (24)

IN THE BEGINNING

GOD CREATED THE HEAVEN AND THE EARTH. ¶ AND THE EARTH WAS WITHOUT FORM, AND VOID; AND DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS. ¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: & it was so. And God called the firmament Heaven. And the evening & the morning were the second day. ¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: & it was so. And the earth brought forth grass, & herb yielding seed after his kind, & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day. ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day. ¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day. ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the

The product of Cobden-Sanderson's 'simple typography' might be considered 'chaste.' He himself called it 'plain', 'severe' and 'monumental.' Others have described it as 'stark' and even 'formidable.'

The setting of all Doves Press books illustrates Walker's ideals of spacing. His 'rule' was 'a thin space or less', and he has been reported as recommending that 'the thick space box in the compositor's case be emptied of its thick spaces and filled with thin.' (25) McLean even regards close spacing as an 'absolute principle of good typography. . .since one of the virtues of a page of type is in its closely woven texture.' (26) A page of prose in Doves Press type, closely spaced and without leading, is, however, not easy to read - despite its wide set and large body. More successful, in terms of ease in reading, are the pages of verse. As an experiment Colin Franklin compared passages from five Bibles, Baskerville's (1760), Bowyer's, printed by Bensley (1790), the Doves, the Genesis of the Riccardi Press (1914) and the Four Gospels of the Golden Cockerel Press (1931), and 'as an experience in reading for sense or pleasure. . .placed the Doves bible comfortably at the bottom. . .Reading *Genesis* in the Doves bible is like hearing a sermon spoken in absolute monotony.' (27)

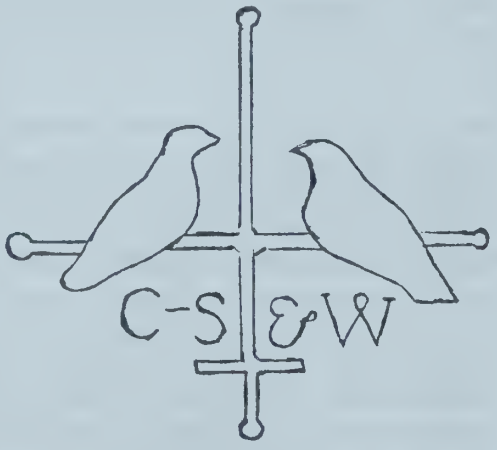
Cobden-Sanderson did not disapprove in principle of illustration in his books (it was one of the five elements of the book beautiful), but he conceived of it as an aspect of 'typographical communication':

> Illustration. . .is a part of the whole subject matter in process of typographical communication, picked out, isolated and presented pictorially. Besides its relation in the field of imagination to the rest of the subject matter, the thought or imagery of the author, it has a relation and a most important relation, in the field of the senses, to the vehicle of communication, the typographical arrangement of which it is to be a part. . . I submit that its aspect should be formal and of the same texture, so to speak, as the script or type, so as not, by over-elaboration or otherwise to disturb the balance of the page or pages or to dim the subject matter left to be communicated by the type alone. (28)

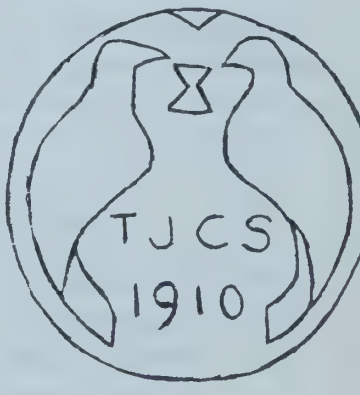
However, in practice he completely eschewed illustration in books printed at the Doves Press. The pages of Doves Press books are relieved only by printing in red and by initials and headings done by hand by Edward Johnston, Graily Hewitt or Ethel Offer. The most impressive page of the Doves Bible is undoubtedly the glorious opening of Genesis, with the red initial occupying the inner margin like the historiated initial of a mediaeval manuscript or the rubricated initial of an early printed book. The design for the opening was Edward Johnston's, and at first the 'I' was only four inches deep, but at Cobden-Sanderson's suggestion it was extended to the full depth of the type page and then cut on boxwood, probably by W.H. Hooper, who had cut most of the Kelmscott initials and illustrations. (29)

For hand-made paper Cobden-Sanderson followed Morris, Hornby and Ashbee in going to Joseph Batchelor at Little Chart, near Ashford, Kent. But whereas Morris had had his paper made to approximate to a thick Bolognese paper of about 1473, Cobden-Sanderson opted for a lighter-weight one, making Doves Press books less bulky and easier to handle than Kelmscott ones. Unfortunately, because of imperfections in some batches of paper there is usually very bad foxing in the Bible, notably in the early gatherings of the first volume. Like the other private press owners Cobden-Sanderson devised his own watermark, two doves breasting a perch and sometimes including the date. In the early years the mark incorporated the initials 'C S' and 'E W', but characteristically, after the rupture with Walker, the 'E W' was eliminated (the rupture, however, did not prevent Cobden-Sanderson from using up old dated stocks in the quarter-sheet reprintings of his letters to editors). The three forms of the watermark are illustrated: (a) C S, E W and date in circle, from the first volume of the Bible, (b) C S, E W and no date, from Cobden-Sanderson, *London*, 1906, and (c) T J C S and date in circle from Wordsworth, *A decade of years*, 1911.

(a)



(b)



(c)

A few Doves Press books were issued in boards with a vellum backstrip, the pamphlets in paper wrappers. But the 'standard' Doves Press binding was limp vellum without ties, the vellum being supplied by H. Band of Brentford. At the same time, of course, copies were bound at the Bindery for individual customers, but usually finished in a more restrained fashion than Cobden-Sanderson's own early bindings.

The Doves Press books taken as a whole may disappoint in that they lack variety and show no progress. But in materials and execution they have few peers. Should one quarrel with uniformity in perfection?

> And the Press and the Bindery together are the expression of my own life, and of its contribution to the order and beauty of the whole. (21 December 1917)

NOTES

(1) Cobden-Sanderson, T.J., *The Journal, 1879-1922*, 2 vols., London, Richard Cobden-Sanderson, 1926 (Reissued N.Y., Burt Franklin, 1969), entry 4 March 1886. All subsequent dated quotations are from *The Journals*.

(2) 'Consecratio quae offertur', in *Cosmic Vision*, London, Richard Cobden-Sanderson, 1922, p. 127.

(3) 'The ideal book or book beautiful', *ibid.*, p. 110.

(4) *The Journals*, Vol. 1, pp. 393-400. That this list is not absolutely complete is shown by the Pierpont Morgan exhibition, which included three more: *Bookbindings by T.J. Cobden-Sanderson*, N.Y., The Pierpont Morgan Library, 1969, nos. 27, 42 and 45.

(5) The most recent sale of a Cobden-Sanderson binding was at the sixth session of the Abbey sale at Sotheby's, 19 October 1970, when his 1886 binding of Tennyson's *The Princess*, 1883, fetched £1500 ($3600). At the same session a set of the Doves Bible bound by Katharine Adams fetched £3200 ($7680).

(6) Cockerell, Douglas, *Bookbinding, and the care of books*, 5th edn., London, Pitman, 1953, p.x.

(7) The Chaucer was the only Kelmscott book bound at the Doves Bindery. Strouse claims that one design was also drawn by Burne-Jones: Strouse, Norman, 'An account of the work of T.J. Cobden-Sanderson', in Strouse and John Dreyfus, *C-S the master craftsman*, Harper Woods, Michigan, Adagio Press, 1969, p. 24.

(8) Middleton, Bernard C., *A history of English craft bookbinding technique*, London, Hafner, 1963, p. 272. (9) *ibid.*

(10) Newdigate, Bernard H., 'Contemporary Printers. II. Emery Walker', *The Fleuron*, Vol. IV, 1926, p. 66.

(11) Franklin, Colin, *The Private Presses*, London, Studio Vista, 1969, p. 111.

(12) Dreyfus, John, 'Cobden-Sanderson's partnership with Emery Walker', in Strouse and Dreyfus, p. 43. (13) *ibid.*, pp. 44-47.

(14) McLean, Ruari, *Modern book design from William Morris to the present day*, London, Faber, 1958, p. 27. Less charitably he has been called an 'egocentric tyrannic phantast': Ovink, G.W., 'Book typography in the Netherlands', in Day, Kenneth, ed., *Book typography 1815-1965 in Europe and the United States of America*, London, Benn, 1966, p. 265.

(15) A 'commonplace' italic was used in some later volumes.

(16) Binns, Norman E., *An introduction to historical bibliography*, 2nd edn., London, A.A.L., 1962, p. 79. (17) *ibid.*

(18) Morris, William, *The Collected Works*, Vol. XV, London, Longmans, 1912, p. xxij.

(19) *A note by William Morris on his aims in founding the Kelmscott Press, together with a short description of the press by S.C. Cockerell, & an annotated list of the books printed thereat*, Hammersmith, Kelmscott, 1898 (Reissued Athlone, Irish University Press, 1969), p. 14.

(20) Dreyfus, p. 42, describes it as the 1472 Pliny (i.e. the Latin text) while elsewhere it is consistently described as the 1476 (i.e. the Italian translation).

(21) Updike, Daniel B., *Printing types; their history, forms and use*, 3rd edn., 2 vols., Cambridge, Mass., Harvard U.P., Vol. II, p. 212. (22) *ibid.*

(23) *Cosmic Vision*, p. 100. (24) *ibid.*, p. 108.

(25) Newdigate, p. 67. (26) McLean, p. 34.

(27) Franklin, p. 145. (28) *Cosmic Vision*, pp. 108-9.

(29) *J.H. Mason, R.D.I., a selection from the notebooks of a scholar-printer*, Leicester, The Twelve by Eight, 1960, p. [12].

AEU AND THE HPB PROJECT: AN INTERIM REPORT WITH A DIGRESSION ON BDV'S

(i)

By 1555, at the end of the first century of printing in the Western world, at least 135,000 books had been published. (1) Of these Conrad Gesner recorded some 15,000 in his *Bibliotheca Universalis*, 1545-55 - i.e. not much more than a tenth of the total, in part, it must be admitted, because of the exclusion of works in the vernacular. The dream of a universal bibliography - despite numerous attempts, both published and unpublished - has remained unrealised. The last published attempts, Brunet (2) and Graesse (3), were at best 'selective-universal', and the last serious attempt, by La Fontaine and Otlet and the Institut international de bibliographie (now the Fédération internationale de documentation), collapsed at the outbreak of the Great War, when about 17 million cards had been accumulated.

In the last decade the possibility of harnessing the computer's capabilities for storing and arranging information has renewed interest in universal bibliography. In English-speaking countries this interest has been specifically directed towards the provision of an eighteenth-century short-title catalogue to continue those compiled by Pollard and Redgrave for the period 1475-1640 (4) and by Donald Wing for the period 1641-1700. (5) The eighteenth-century is a bibliographical lacuna for 'English' printing, and the provision of a short-title catalogue for it obviously beyond the powers of one man alone (like Wing) or possibly even of a team working by conventional slips and letterpress (like the original *STC* compilers). The kind of compromise that the magnitude of the task has forced on 'conventional' projects is illustrated by David Foxon's forthcoming *English Verse, 1701-1750*, which is limited to separately-published poems; quite conceivably an eighteenth-century *STC* could be produced from an amalgam of such compromises. However, at least three projects are under way to provide a computer-based short-title catalogue for 'English' books of the eighteenth-century: the LOC project in Britain, involving the British Museum, the Bodleian and the University Library, Cambridge (*L*, *O* and *C* as location symbols in *STC* and *Wing*), the FAUL project in the United States, involving the *F*ive *A*ssociated *U*niversity *L*ibraries of Binghamton, Buffalo, Cornell, Rochester and Syracuse in New York State, and the HPB project in Canada.

HPB's aims are not limited to providing an eighteenth-century short-title catalogue of English books: its ambition is to produce, with one qualification, a true universal bibliography. Of Ranganathan's four requirements for a universal bibliography, 'all subjects, in all languages, in all countries and at all times' (6), it will attempt to meet the first three. Its limitation in time will be in restricting itself to books printed before 1801 - i.e. to the period of the *H*and *P*rinted *B*ook. However, experience may force other limitations, such as that of language or country. Insofar as the universal bibliography is to evolve from a union catalogue, a further limitation should be noted at this stage: the items recorded are from libraries located in Australia, Canada and New Zealand. Hopefully this limitation of location will be only temporary, but in the meantime a useful service is provided by making available information on the resources of countries on the periphery of the English-speaking world, thus constituting a supplement to Anglo-American guides such as the *British Museum Catalogue*, *STC*, *Wing*, the *National Union Catalog* (now approaching letter 'D') and other published library catalogues.

Information on the progress of the HPB project is contained in two reports, both available in the Special Collections Department:

1. Cameron, W.J. and B.J. McMullin, *The HPB project: Phase I, describing an experiment in creating a universal bibliography of hand-printed books by using the computer's memory bank and by developing a step by step cumulation of existing records*, London, Ontario, School of Library and Information Science, University of Western Ontario, 1968.

2. Cameron, W.J., B.J. McMullin and Joginder K. Sood, *The HPB project: Phase II, describing an experiment in creating a computerized cumulative short-title catalog of hand-printed books leading to a universal bibliography of books printed 1453-1800, with illustrative material from John Milton and Miltoniana*, 1970.

A further report will soon appear describing an experiment in manipulating the existing records in order to produce a bibliography of Milton and an embryonic bibliography of Miltoniana.

The essence of the HPB project is cooperation: the main file, a printout of which can be used as a checklist, is being built up from the contributions of librarians and other interested people. The conventions for entries - derived from *STC*, adapted by *Wing*, and refined by *C&C* (7) and *Addison* (8) - are hopefully such that useful contributions may be made by people with little or no training in the niceties of bibliographical description. For our part we have begun to contribute to the project (at the School of Library and Information Science, University of Western Ontario) information on the holdings of the University of Alberta. What we intend to do is to periodically ask for a printout of our holdings to use as a book catalogue to supplement the library's card catalogue - this catalogue we will

then annotate with call numbers for the already-processed material and shelf locations for the backlog.

(ii)

The immediate attraction for the University of Alberta in the HPB project is as a means of gaining fast bibliographical control over a backlog of uncatalogued pre-1801 books. In the past five years many institutions have been unable to cope with the flood of accessions resulting from rapidly increasing book budgets, and since older material typically has lower priority than current material in cataloguing programmes, backlogs of 'rare' books have become commonplace.

By reporting its holdings to the HPB project a library may gain an accurate control over a backlog of early imprints: on the one hand contributions are made to the main file, while at the same time the contributing library is provided at any time on request a catalogue of its holdings.

At the University of Alberta for example the backlog of 'rare' books has increased from nil in March 1965 and 91 volumes in March 1966 to approximately 2000 volumes at the end of 1970. The point has been reached where the backlog amounts to several years' work for a cataloguer whose duties are divided between classical languages cataloguing for the main collection and 'rare' material for the Special Collections Department. Consequently the decision has been made to continue full AA/LC cataloguing for only the nineteenth- and twentieth-century items destined for Special Collections while providing temporary control via *HPB* for the earlier material, which will be absorbed into the mainstream when the general backlog has been eliminated.

The advantages to a library of contributing copy for uncatalogued material are obvious, but we would suggest that there are advantages in contributing copy for already-catalogued material, too, quite apart from the altruistic ones of building up the *HPB* data bank. The three or four minutes needed to reconsider an already-catalogued volume and prepare a slip for submitting to Western Ontario would seem to be justified in the rather different view it may present of a library's holdings of early printed books. There are implications in this different view for both the library and its readers.

The key to short-title cataloguing is the recognition of the bibliographically distinct volume (generally: a physical unit comprising title leaf and an independent sequence of pagination and signatures). Descriptive cataloguing, in the manner of the Anglo-American code, normally regards the binder's volume as the unit, and the treatment of bibliographically distinct volumes within the bound volume may depend on the policy of the individual library. For example, a unit card may be produced for the first item of the bound volume, with added author-title entries made for the remainder. Such a practice is not to be seriously questioned except insofar as the entry for the added items is likely to be merely skeletal. But other practices do have serious consequences for reader and librarian, i.e. where an arbitrary figure is placed on the number of added entries allowed or where the number made is left to the discretion of the cataloguer. Perhaps these practices are a result of not distinguishing between analytical entries and 'bound withs' - indeed, the code did not even recognize the existence of 'bound withs' until 1967. (9)

It would be superfluous to give examples of binder's volumes of separately-issued items. But perhaps one should emphasize (a) their frequency in the seventeenth and eighteenth centuries, united by author, subject, form (sermons, plays, etc.) or mere ownership, and (b) the frequency of catalogue entries ascribing to such collections descriptive titles like 'French Revolutionary Tracts' or 'Sermons', which may serve some of the ends of the catalogue but not others.

Whereas the treatment of 'bound withs' may relegate to limbo bibliographically distinct volumes, the converse is also true: that bibliographical ghosts may be created and perpetuated by the treatment of fragments. Frequently in seventeenth-century English printing intellectual divisions of a book were given corresponding divisional title pages though the signatures and often the pagination were continuous. Literary folios are a common example, like *The second part of the works of Mr. Abraham Cowley*, 4th edn., 1681 (Wing C6663), collating π_1 A^2 B-R^4 S-$2B^2$ $2C_1$ and paged continuously, but with divisional title pages at D_3 (*Pyramus and Thisbe*), F_1 (*Sylva*), I_1 (*Loves riddle*) and R_2 (*Naufragium joculare*). An enterprising bookseller will break up such a volume, particularly if it is already defective, and unsuspecting libraries may buy the leaves for any of these sections and catalogue them as independent items rather than as the complete work with a contents note giving the extent of the part held. In reporting such fragments to *HPB* the contributor would regard the fragments as the bibliographically distinct volume of which they are part, the only annotation being 'Title page missing', which would constitute an invitation for other owners of the whole item to confirm the details supplied. At this stage it may be worth pointing out that a location in *HPB* does not imply that the item is bibliographically complete.

A rather more sophisticated example is where the constituents are themselves bibliographically distinct as well as being required to complete the total volume, perhaps having been issued as separate items as well as as part of the collection. A case in point is Milton's folio *Poetical Works*, 1695 (Wing M2163) which is made up of two preliminary leaves (portrait and collective title) and five separate sequences of signatures and pagination:

(1) A^2, B^2, $C\text{-}2Y^4$ *Paradise Lost*, 6th edn., 1695 (Wing M2151).

(2) $A\text{-}H^4$, I^2 *Paradise Regain'd*, 1695 (mis-dated 1715 and not entered in Wing).

(3) $A\text{-}H^4$ *Samson Agonistes*, 1695 (called for on the title page of *Paradise Regain'd*; not entered in Wing, though the 1688 edition, also called for on the title page of a *Paradise Regain'd* (1688), is entered as M2177).

(4) $[A]^2$, $B\text{-}D^2$, $\dagger D^2$, $E\text{-}Q^2$ *Poems upon several occasions*, 3rd edn., 1695 (Wing M2162).

(5) A_1, $B\text{-}4L^2$, $4M^4$ ($-4M_4$ blank?) Hume, Patrick, *Annotations on Milton's Paradise Lost*, 1695 (Wing H3663).

Parker's census records 66 copies of *The Poetical Works* and 36 of *Paradise Lost*, which he states was sold separately, with or without the volume of annotations. Of *Paradise Regain'd* (and *Samson Agonistes*) and the *Poems upon several occasions* he claims that 'on the basis of surviving copies, there does not seem to have been any significant separate publication of these parts.' (10) And yet the census lists 21 copies of the *Poems* that have survived separately. Parker gives no figures for Hume, but ten locations in Wing suggests that it is a common book, whether bound with *Paradise Lost* or not (three of the ten obviously are separate).

But whether they were issued separately or not, such bibliographically distinct items will be sought by readers and offered for sale by dealers. In contributing entries to *HPB* each of the five bibliographically distinct items has been regarded as a separate item, and the over-all collection as a sixth. One treatment of this 1695 *Poetical Works* illustrates the unsatisfactory results of not treating each item as a separate work: the main entry is, obviously, under *Poetical Works*, and added entries are made for *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, but not for *Poems upon several occasions*, or Hume's *Annotations*.

For a known-item search requiring *Poems*, 3rd edn., 1695 or Hume's *Annotations*, therefore, the reader will draw a blank. One might argue that any reader wanting either of these specific items ought to know that they are likely to appear as part of the 1695 *Poetical Works* or ought to be able to find out that they are. But a bibliographical searcher, with a language rather than a subject specialty, drawing a blank at *Poems* 1695 or Hume's *Annotations*, will likely seek no further and will pass for purchase requisition slips for these items.

To confuse the issue, mixed examples also exist, like the Spenser folio

of 1611-1617. Johnson describes seven independently-issued sections (11), though only six are clearly bibliographically distinct (*The Faerie Queen* is confusing: the two parts, continuously signed and paged, started out bibliographically as one, being the sheets of the 1609 edition with the original title leaf cancelled; then for some reason the second part had to be reprinted in 1612/13 and then the first part sometime between 1613 and 1617, so that three combinations are to be found [a fourth is theoretically possible]). *Colin Clouts come home againe* is bibliographically distinct but itself includes an additional eight divisional title pages: *Prothalamion* (C_2), *Amoretti* (C_4), *Epithalamion* (D_6), *Foure Hymnes* (E_3), *Daphnaida* (F_5), *Complaints* (G_4), *The Teares of the Muses* (H_4) and *Muiopotmos* (K_6).

The experience of the University of Alberta is presumably not exceptional in the following chronology of Spenser acquisitions:

(1) The 1617 folio, corresponding with Johnson's Group IV - i.e. all second printings except *Prosopopoia*.

(2) The 1611 folio, corresponding with Johnson's Group III - i.e. second printings of the two parts of *The Faerie Qveen*, the rest first printings.

Both (1) and (2) have been catalogued simply as *The faerie qveen...* but without any added entries.

(3) *The Shepheards calender*, 1611, present as a bibliographically distinct volume in (2).

(4) *Prosopopoia*, 1612, present as a bibliographically distinct volume in (1) and (2), one with the date changed to 1613 but otherwise the same.

Both (3) and (4) have been catalogued as separate entities, without any indication of their relationship to the collected editions.

(5) *Colin Clouts come home againe*, 1611, lacking all after F_4, present as a bibliographically distinct volume in (2).

(5) has been catalogued as a separate entity, with no indication of its relationship to the collected edition. Three ghosts have been created by making separate entries corresponding with three of the four divisional title pages (the exception is *Epithalamion*, which is also called for on the title page to *Amoretti*).

(6) *Muiopotmos*, 1611, not bibliographically distinct, but five leaves of *Colin Clouts come home againe*, present in (2) and lacking in (5).

Again (6) has been catalogued as a separate entity, with no indication of its relationship to *Colin Clouts come home againe* or to the collected edition, and again a ghost has been created.

To support the 'enterprising bookseller' claim it might be pointed out that the presence of a distinctive water stain proves that (6) was once part of (5), and the evidence of the sprinkled edges suggests that (4), (5) and (6) were all once part of the same volume [(3) seems unlikely to have

ever been part of it].

One cannot tell whether any readers have failed to find *A letter of the avthors* because of the lack of added entry, but it is clear that a disregard for the integrity of the bibliographically distinct volume has led to unnecessary duplication and the creation of bibliographical ghosts. So it is suggested that in having a supplementary catalogue for early imprints based on the principles of *HPB* there are benefits to the reader in recovering items not entered in the card catalogue and to the library in avoiding unnecessary - and maybe costly - duplication through reliance on the card catalogue in the acquisitions process.

If the foregoing account of library practices seems unnecessarily harsh, the experience of Fredson Bowers in compiling his forthcoming bibliography of Restoration drama should be adduced as supporting evidence:

> At the very start of my investigation of Restoration plays, I asked the Union Catalogue for the holdings of American libraries that reported their acquisitions of rare books. The results were so jumbled and inaccurate as to be worse than useless. Facsimiles, even microfilm copies, were listed as regular editions. Dates were meaningless. Ghosts abounded. It was evident that most libraries reporting to the Catalogue their rare-book acquisitions scarcely knew how to identify a book in the most elementary sense. (12)

Apart from providing this 'different picture' of the library's holdings in early imprints, contributing copy to *HPB* also provides the opportunity for a rapid re-view of earlier cataloguing, and various kinds of errors can be corrected - notably the misreading of roman numerals in imprints.

An added advantage to contributing to the HPB project is the chance it provides to compare 'English' books with *STC* or *Wing* (or to make any other comparisons, for that matter). One value in comparing 'English' books 1641-1700 with *Wing* is that the resulting additions and corrections may be incorporated in the forthcoming revision of Wing's *Short-Title Catalogue*. As was pointed out in *News from the Rare Book Room*, Number 12, October 1970, experience suggests that the variation provided by a library not covered by the original compilation is close to 40 per cent. In this number of *News from the Rare Book Room* we include our second list of additions and corrections, based on compiling the list of acquisitions and on submitting entries to *HPB*.

When *Phase II* of the HPB report was issued, the main file consisted of 19,085 entries from 49 libraries in Australia, Canada and New Zealand. The record of the holdings of some libraries is substantially complete, of others merely token. Among the latter is the University of Alberta, which probably has over 20,000 items printed before 1801. We have obtained from the University of Western Ontario a printout of the main file as it stood when *Phase II* was issued, and this is available in the Special Collections Reading Room in the Cameron Library.

The printout of the main file is divided into two sections: author and title. This division reflects another difference between conventional cataloguing and the practices evolved for the HPB project: if a work has a known *personal* author it is entered under the author's family name in the author sequence, if not, in the separate sequence under its title. In this way the alphabetical author sequence is not interrupted by entries for corporate authors, pseudonyms, subjects, titles, and for various collocating headings as is *STC*, which took over many of the practices of the British Museum, some of which have persisted in *Wing* (like 'Almanacs', monarchs and place names). All items of non-personal authorship are therefore gathered together and arranged under title, and at a later stage of the HPB project this sequence will form the corpus for a dictionary of anonymous and pseudonymous literature. It should be emphasized that at this stage the file is not in the sophisticated form demanded by users of a published bibliography or catalogue, but that before it is published in even a preliminary form (perhaps when it has reached 200,000 entries) programmes will be developed to bring together in conventional ways items separated by adherence to strict transcription and by normal machine sorting. So at the moment *Bible* and *Holy Bible* are separated in the title sequence, Ben Jonson and Ben Johnson in the author; titles are not alphabetised beyond 25 characters; authors are not alphabetised beyond the characters that are capitalised, so that 'BROOKES, Richard' comes between 'BROOKE, Rafe' and 'BROOKE, William'; and so on.

But, given these limitations, any interested person on campus has access to a (very partial) union catalogue of pre-1801 imprints which includes: David Nichol Smith's eighteenth-century collection, now in Canberra; a large proportion of the McMaster rare book collection, with its particular strength in the eighteenth-century, including the Goldsmith collection; 'English' books printed before 1701 and not in *STC* or *Wing* from the University of Toronto; the G. William Stuart Milton collection at the University of Western Ontario; and - incorporated after the publication of *Phase II* - the Bunyan collection at the University of Alberta. While further experimentation is going on to manipulate the file any interested person on campus can obtain a printout by author or location which will reflect the current state of the main file.

Experiments are taking place with the use of 'retrieval numbers', with the development of a 'points file', and with the creation of indexes according to subject or form, and of a machine-readable dictionary of anonymous and pseudonymous literature. The resources of the project are available, too, for anyone wishing to make use of them, and members of the University of Alberta interested in the bibliography of early printed books may wish to respond to the following invitation:

> This primary purpose is to provide machine-readable information for research and development in the bibliographical control of early books in Special Collections. Some of this research and development will be undertaken by students and faculty at the School of Library and Information Science, but we invite librarians and scholars in Australia, Canada, and New Zealand to carry out such work independently. For this purpose, SLIS can supply all or part of the data in a variety of forms to anyone who wishes to contribute. The whole data bank can be copied on tape or cards, or can be supplied in printout form at cost price. Parts of it can be supplied after suitable programs have been devised to produce selective printouts, cards, or tape. (12)

In the Special Collections Department we are now preparing to start submitting entries to *HPB* for our backlog of pre-1801 books. We propose to make a careful time-study of the process in order that our experience may be of use to other libraries who may have similar backlogs and who may be interested in the possibilities of employing *HPB* to provide temporary bibliographical control over them. We will report on our experience in a later issue of *News from the Rare Book Room*.

NOTES

(1) Malclès, L.-N., *Les sources du travail bibliographique*, Genève, Droz, Vol. I, p. 32.

(2) Brunet, J.C., *Manuel du libraire et de l'amateur de livres*, Paris, 1st edn. 1809, 5th edn. 1860-1890.

(3) Graesse, J.G.T., *Trésor de livres rares et précieux*, Dresden, 1859-1869.

(4) Pollard, A.W. and G.R. Redgrave, *A short-title catalogue of books printed in England, Scotland, & Ireland and of English books printed abroad 1475-1640*, London, Bibliographical Society, 1926.

(5) Wing, D.G., *Short-title catalogue of books printed in England, Scotland, Ireland, Wales, and British America and of English books printed in other countries 1641-1700*, N.Y., Columbia U.P. for The Index Society, 1945-1951.

(6) Ranganathan, S.R., 'Universal bibliography and its substitutes', *Libri*, Vol. II, 1953, pp. 292-6.

(7) Cameron, W.J. and D.J. Carroll, *Short title catalogue of books printed in the British Isles, the British Colonies and the United States of America and of English books printed elsewhere 1701-1800 held in the libraries of the Australian Capital Territory*, Canberra, National Library of Australia, 1966.

(8) Cameron, W.J., G. McKnight and M.-S. Goldblatt, *Robert Addison's library. A short-title catalogue of the books brought to Upper Canada in 1792 by the first missionary sent out to the Niagara Frontier by the Society for the Propagation of the Gospel*, Hamilton, Ontario, The Synod of the Diocese of Niagara, 1967.

(9) *Anglo-American cataloging rules*, North American text, Chicago, A.L.A., 1967, rule 146, 'Notes of works bound together'; but note 146E.

(10) Parker, W.R., *Milton, a biography*, Oxford, Clarendon, 1968, pp. 1194-5, 1205-13.

(11) Johnson, F.R., *A critical bibliography of the works of Edmund Spenser printed before 1700*, Baltimore, Johns Hopkins, 1933, pp. 33-48.

(12) Bowers, F.T., *Bibliography & modern librarianship*, Berkeley and Los Angeles, U. of California, 1966, p. 8.

(13) *HPB: Phase II*, p. 92.

LETTER

The account of your millionth volume, Frederick Ulric Graham's *Notes of a Sporting Expedition in the Far West of Canada 1847*, proved to be of rousing interest to us at Western. Believing our Canadiana Collection to be superb, our first reaction on reading that this volume was known to exist in only five copies was to check our holdings, hoping, but doubting, we might find a sixth copy. You will be interested to know we do have a copy on our shelves.

From your description Western's copy seems to be identical - dark green polished calf, top edge gilt, by Hatchards of Piccadilly, etc. - except for a variation in the lettering on the spine: the "1847" is not included in the title, but appears only at the foot of the spine.

The presentation inscription on the upper right hand corner of the half title page reads "Helen Baring/from her loving sister/Jane Hermione Graham".

We received the volume in 1964 as part of the McEachern Canadiana Collection, a gift of about 8000 books with particular strength in history and travel and including a textbook collection of about 3500 volumes which now forms the core of perhaps the largest Canadian text-book collection.

Our records do not indicate where or when Mr. J.G. McEachern purchased Graham's *Expedition*. Our guess is the late 1940's, the period when he seemed to be most energetically involved in acquiring the more expensive volumes in his collection.

(Mrs.) Lucy G. Greene,
Rare Book Librarian,
University of Western Ontario.

The engraving for Harington's translation of the 'wanton' Canto 28 of Ariosto, for translating which he was sentenced by his god-mother, Queen Elizabeth, to translate the whole of the *Orlando*

ADDITIONS JUNE - SEPTEMBER 1969

Agrippa, Henricus Cornelius.

Henrie Cornelius Agrippa, Of the vanitie and vncertaintie of artes and sciences, Englished by Ja. San.

London, by Henry Wykes. 1569. 4to.

STC 204.

Thomas Warton's copy, dated 'Oxon. 1764.' Marginalia throughout, in at least three hands.

[Amory, Thomas].

The life of John Buncle, Esq; containing various observations and reflections, made in several parts of the world, and many extraordinary relations. [2 vols.].

London: for J. Johnson and B. Davenport. 1766. 8vo.

Rothschild 32 (Vol. II only).

[Ariosto, Lodovico].

Orlando Fvrioso in English heroical verse. By Sr Iohn Harington. 3rd edn.

London by G. Miller for J. Parker 1634. Fol.

Engraved title page.

STC 748.

Aubery, Antoine.

Histoire du Cardinal Mazarin. New edn. [4 vols.].

Amsterdam, chez Michel-Charles le Cone. 1751. 12mo.

Ausführliche Beantwortung der von dem Wiener Hofe.

see

Kurtze Verzeichnüss.

Bacon, Sir Francis.

The two bookes of Sr. Francis Bacon. Of the proficience and aduancement of learning, divine and hvmane.

London: for William Washington. 1629. 4to.

STC 1165; Gibson 82.

Baculard d'Arnaud, François Thomas Marie de.

Oeuvres de D'Arnaud. [12 vols.].

Paris, chez Laporte. 1795. 8vo.

Vols. I, V-VII, XI, XII are dated 1815.

See Bibliographical notes.

[Baker, David Erskine].

The companion to the play-house. 2 vols. [Vol. I].

London: for T. Becket and P.A. Dehondt; C. Henderson; and T. Davies. 1764. 12mo.

Baker, Sir Richard.

A chronicle of the Kings of England, from the time of the Romans government unto the death of King James.... Whereunto is added, the reign of King Charles the First, and the first thirteen years of his sacred majesty, King Charles the Second, that now reigneth. 5th edn.

London, for George Sawbridge, and Thomas Williams, 1670. Fol.

Wing B506.

Bate, George.

Elenchi motuum nuperorum in Anglia. [2 vols.].

Londini, typis J. Flesher. Prostat venalis apud R. Royston. 1663. 8vo.

Wing B1081.

Bate, Julius. see Horne, George.

[Baxter, Andrew].

An enquiry into the nature of the human soul; wherein the immateriality of the soul is evinced from the principles of reason and philosophy.

London: by James Bettenham, for the author; and sold by G. Strahan; J. Gray; A. Millar; A. Lyon; O. Payne; G. Hamilton, Edinburgh. [1733?]. 4to.

Baxter, Richard.

Plain scripture proof of infants church-membership and baptism.

London, for Robert White, 1651. 4to.

Wing B1344.

Beantwortung des, unter dem Titul: Ursachen.

see

Kurtze Verzeichnüss.

Beattie, James.

Essays. On the nature and immutability of truth. . . On poetry and music. . . On laughter, and ludicrous composition. On the utility of classical learning.

Edinburgh: for William Creech, 1776. 4to.

Behn, Aphra.

The rover: or, the banish'd cavaliers.

London: for Richard Wellington: and sold by William Lewis. 1709. 4to.

Behn, Aphra.

The second part of The rover.

London: for Jacob Tonson. 1681. 4to.

Wing B1765.

[Béroalde de Verville, François].

Le moyen de parvenir: contenant la raison de tout ce qui a été, est et sera. New edn. [2 vols.].

Nulle part. 100070032. [Paris, 1732]. 12mo.

Beweis: dass das jus eundi in partes auch in causis politicis Platz habe.

see

Kurtze Verzeichnüss.

Bilson, Thomas.

The trve difference betweene Christian svbiection and vnchristian rebellion: wherein the princes lawful power to command for truth, and indepriueable right to beare the sword, are defended against the Popes censures and the Iesuits sophismes, vttered in their Apologie and defence of English Catholikes.

London, by Iohn Iackson and Edmund Bollifant. 1586. 8vo.

STC 3072.

Blackmore, Sir Richard.

Essays upon several subjects.

London: for E. Curll, and J. Pemberton. 1716. 8vo.

Blackmore, Richard.

Prince Arthur. An heroick poem. In ten books.

London: for Awnsham and John Churchil, 1695. Fol.

Wing B3080.

Blake, William.

Milton, a poem.

Trianon Press facsimile, London, 1967.

One of 380 numbered copies.

Blake, William.

Songs of innocence and experience with other poems.

London/Basil Montagu Pickering/1866.

Keynes 138, in the state without omissions having been made in 'Mary' and 'Auguries of innocence'.
With the signature of J.D. Coleridge (later Lord Chief Justice of England), dated 1866.

Blunden, Edmund Charles.

The silver bird of Herndyke Mill, Stane Street, The gods of the world beneath.

1916. To be had of J. Brooker, Uckfield, or G.A. Blunden, Uckfield.

Inscribed, 'Edward Finneron, a great book-discoverer and equally a great friend - Edmund Blunden at Brookwood 8 July 1964.'

Bodin, Jean.

Les six livres de la repvbliqve.

[Genève? Le Juge?]. 1577. 8vo.

Bodleian MS. Laud Misc. 678.

Vol. XI of Codices selecti phototypice impressi.

1966/Akademische Druck-u. Verlagsantalt/Graz/Austria.

A facsimile of a pre-Columbian Mexican codex, probably of Olmec origin.

Boyce, William Binnington.

Notes on South-African affairs.

London: published and sold by J. Mason. 1839.

On verso of title leaf 'London: printed by J. Wilson.'; on verso of final leaf of Appendix 'Aldum & Harvey, Printers, Graham's Town.'

Mendelssohn v. I, p. 178.

Bradley, Richard.

A philosophical account of the works of nature. Endeavouring to set forth the several gradations remarkable in the mineral, vegetable, and animal parts of the creation.

London: for W. Mears. 1721. 4to.

A broadside. Published monthly by E.C. Yeats at the Cuala Press, Churchtown, Dundrum, County Dublin.

Third year June 1910 - May 1911 (lacking No. 5, October)
Fourth year June 1911 - May 1912 complete
Fifth year Nos. 1-7, June - December 1912.

30 numbers in all, each limited to 300 copies; illustrations hand-coloured.

Browning, Robert.

The pied piper of Hamelin.

London/George G. Harrap & Co. [1934].

One of 410 copies, signed by the illustrator, Arthur Rackham.

Bunyan, John.

The barren fig-tree.

London, for Jonathan Robinson, 1673. 12mo.

Wing B5484.

See May 1970 News from the Rare Book Room, pp. 17-19.

Burton, Robert.

The anatomy of melancholy. 6th edn.

Oxford for Henry Cripps. 1651. Fol.

[Colophon:] By R.W. for Henry Cripps of Oxford, and sold by Andrew Crook, and by Henry Cripps and Lodowick Lloyd. 1651.

Engraved title page.

Wing B6181; Jordan-Smith 6(A).

Camden, William.

Remaines concerning Britaine. . .With many rare antiquities never before imprinted. By the industry and care of Iohn Philipot.

London, by Thomas Harper, for John Waterson, 1637. 4to.

STC 4526.

First leaf present B_1.

Camerarius, Joachim.

Symbolorv̄ & emblematvm ex re herbaria desvmtorvm centvria vna collecta.

Francofvrti impensis Iohannis Ammony 1661. 4to.

Engraved title page.

Bound in are:

Symbolorvm & emblematvm ex animalibvs qvadrvpedibvs desvmtorvm centvria altera collecta.

Francofurti impensis Ioh: Ammonij 1661. 4to.

Engraved title page.

and:

Symbolorvm & emblematvm ex volatilibvs et insectis desvmtorvm centvria tertia collecta.

Francofurti. Impensis Ioh: Ammonij. [n.d.]. 4to.

Engraved title page.

and:

Symbolorvm et emblematvm ex aqvatilibvs et reptilibvs desumptorum centuria quarta.

Francofurti. Impensis Ioh: Ammonij 1661. 4to.

Engraved title page.

Chappe d'Auteroche, Jean.

A journey into Siberia, made by order of the King of France. . .in 1761. . . .Translated from the French. 2nd edn.

London: for Faden and Jefferys. 1774. 4to.

Charleton, Walter.

Two discourses I. Concerning the different wits of men: II. Of the mysterie of vintners. 2nd edn.

London, by F.L. for William Whitwood. 1675. 8vo.

Wing C3695.

General title page followed by title page to A brief discourse concerning the different wits of men. London, by F.L. for William Whitwood, 1675. (=Wing C3664?).

Chesterton, Gilbert Keith.

Five types/A book of essays.

London/Arthur L. Humphreys/1910.

One of 30 numbered copies printed on Japanese vellum, bound in Levant morocco by Sangorski & Sutcliffe, and signed by George Sutcliffe.

Sullivan 4 (1910).

Chesterton, Gilbert Keith.

London. . .with ten photographs by Alvin Langdon Coburn.

London: privately printed for Alvin Langdon Coburn and Edmund D. Brooks & their friends 1914.

Sullivan 34.

Cittadini, Celso.

Partenodoxa, o uero esposition della Canzone de Petrarca alla Vergine Madre di Dio.

Siena appresso Salvestro Marchetti 1607. 4to.

Clarke, Samuel.

A collection of papers, which passed between the late learned Mr. Leibnitz, and Dr. Clarke, in the years 1715 and 1716. Relating to the principles of natural philosophy and religion.

London: for James Knapton. 1717. 8vo.

Collier, Jeremy.

A short view of the immorality and profaneness of the English stage: together with the sense of antiquity upon this argument. 3rd edn.

London, for S. Keble, R. Sare, and H. Hindmarsh. 1698. 8vo.

Wing C5265.

Comines, Philippe de.

Les memoires. New edn.

Leide, chez les Elzeviers. 1648. 12mo.

Engraved title page.

Willems 634.

[Defoe, Daniel].

The further adventures of Robinson Crusoe, being the second and last part of his Life, and strange surprizing accounts of his travels round three parts of the globe. 2nd edn.

London: for W. Taylor. 1719. 8vo.

Boston PL 845.

[Delany, Patrick].

Observations upon Lord Orrery's Remarks on the life and writings of Dr. Jonathan Swift.

London, printed: and sold by W. Reeve, and by A. Linde. 1754. 8vo.

Rothschild 789 (X_4 present, blank); Teerink 1343.

Derham, William.

The artificial clock-maker. A treatise of watch and clock-work. 4th edn.

London: for J. Knapton. 1759. 8vo.

De Thou, Jacques-Auguste.

Histoire universelle. . .avec la suite par Nicolas Rigault. . .Le tout traduit sur la nouvelle edition Latine de Londres. [11 vols.].

A La Haye, chez Henri Scheurleer, 1740. 4to.

Drexel, Jeremias.

Heliotropivm seu conformatio humanae voluntatis cum divina.

Coloniae Agripp. sumptibus Cornelii ab Egmond et Sociorum. 1630. 16mo.

Engraved title page.

Bound in is:

Zodiacvs christianvs locupletatus seu signa xii. divinae praedestinationis totidem symbolis explicata.

Col: Agrippinae apud Cornel: ab Egmond. 1632. 16mo.

Engraved title page.

Drexel, Jeremias.

Orbis Phaëthon hoc est de vniversis vitiis lingvae.

Coloniae, apud Cornel. ab Egmond 1631. 16mo.

Engraved title page.

Bound in are:

Nicetas seu trivmphata incontinentia.

Coloniae Agrippinae, apud Corn. ab Egmond. 1631. 16mo.

Engraved title page.

and:

Horologivm avxiliaris tvtelaris angeli.

Col. Agrippinae, apud Corn. ab Egmond. 1631. 16mo.

Engraved title page.

Du Halde, Jean Baptiste.

Description géographique, historique, chronologique, politique, et physique de l'empire de la Chine et de la Tartarie Chinoise. New edn. [4 vols.].

La Haye, chez Henri Scheurleer. 1736. 4to.

Duncan, Robert Edward.

The song of the border-guard.

Nicola Cernovich, Publisher Black Mountain Graphics Workshop Black Mountain College Black Mountain, North Carolina. [n.d.]. brs.

Eliot, Thomas Stearns.

Ara vus prec.

[London] The Ovid Press.

[Colophon:] This edition of 264 copies is the first book printed by John Rodker and was completed Dec: 10th. 1919.

Gallup A4a, in cloth.

Experimental philosophy asserted and defended.

see

Horne, George.

Fabricius, Johann Albert.

Jo: Alberti Fabricii Bibliotheca latina, sive notitia auctorum veterum latinorum. [2 vols.].

Venetiis, 1728. Apud Sebastianum Coleti. 4to.

Farley, Robert.

Kalendarivm hvmanae vitae. The Kalender of mans life.

London for William Hope. 1638.

STC 10693.

Faulkner, William.

Salmagundi. . .and a poem by Ernest M. Hemingway.

Milwaukee: The Casanova Press/1932.

One of 525 numbered copies. The Hemingway poem is the four-line 'Ultimately' printed on the back wrapper.

Fisher, Samuel.

Rusticus ad academicos in exercitationibus expostulatoriis, apologeticis quatuor. The rustick's alarm to the rabbies.

London, for Robert Wilson, 1660. 4to.

Wing F1056.

Fuller, Thomas.

The history of the worthies of England.

London, by J.G. W.L. and W.G. 1662. Fol.

Wing F2440.

Gale, Theophilus.

The covrt of the gentiles: or a discourse touching the original of human literature, both philologie and philosophie, from the Scriptures & Jewish church. Part I. Of philologie. 2nd edn.

Oxon by H. Hall, for Tho. Gilbert. 1672. 4to.

Wing G137

Bound in is:

The court of the gentiles. Part II. Of philosophie.

Oxford: by Will: Hall, for Tho: Gilbert. 1670. 4to.

Wing G138.

Gale, Theophilus.

The court of the gentiles. Part III. The vanity of pagan philosophie demonstrated.

London, by A. Maxwell and R. Roberts, for T. Cockeril. 1677. 4to.

Wing G141.

Bound in are:

The court of the gentiles. Part IV. Of reformed philosophie.

London, by J. Macock, for Thomas Cockeril. 1677. 4to.

Wing G142.

and:

The court of the gentiles. Part IV. Of reformed philosophie. Book III. Of divine predetermination.

London, for John Hill, and Samuel Tidmarsh. 1678. 4to.

Wing G143.

[Gauden, John].

[Greek]. Le portrait dv roy de la Grand' Bretagne.

Roven, chez Iean Berthelin. 1649. 12mo.

Madan 52 (in collation gathering u should be u^2, not u^6; pagination correct).

Goudy, Frederic William.

Typologia/Studies in type design & type making/with comments on the invention of typography, the first types/legibility/and fine printing.

Berkeley and Los Angeles/University of California Press/1940.

One of the autographed edition of 300 copies.

Graziani, Giorgio.

Il primo, & il secondo ritratto de i discorsi, & delle descrittioni. 3rd edn. [2vols. Vol. I].

Venetia. Per Angelo Reghettini. 1624. 12mo.

Bound in are:

Il secondo ritratto de' discorsi, e delle descrittioni. 4th edn.

Venetia, per il Righettini. 1628. 12mo.

and:

Il terzo ritratto de' discorsi, e delle descrittioni.

Venetia, per il Righettini. 1628. 12mo.

Hemingway, Ernest.

Today is Friday.

The As Stable Publications/Englewood, New Jersey. 1926.

As Stable Pamphlet No. 4. One of 300 numbered copies. In the As Stable envelope.

Heywood, Thomas.

The hierarchie of the blessed angells. Their names, orders and offices The fall of Lucifer with his angells.

London by Adam Islip 1635. Fol.

Engraved title page.

STC 13327.

Horne, George.

A fair, candid, and impartial state of the case between Sir Isaac Newton and Mr. Hutchinson.

Oxford, at the Theatre for S. Parker: and sold by R. Baldwyn, London; and Mess. Merrill, and Matthews, Cambridge. 1753. 8vo.

Bound in are:

[Wilson, A].

The principles of natural philosophy: with some remarks upon the fundamental principles of the Newtonian philosophy.

London: for W. Russel. 1754. 8vo.

and:

Bate, Julius.

The philosophical principles of Moses asserted; and defended from the misrepresentations of the Rev. Mr. David Jennings.

London: for J. Robinson. 1744. 8vo.

and:

Pike, Samuel.

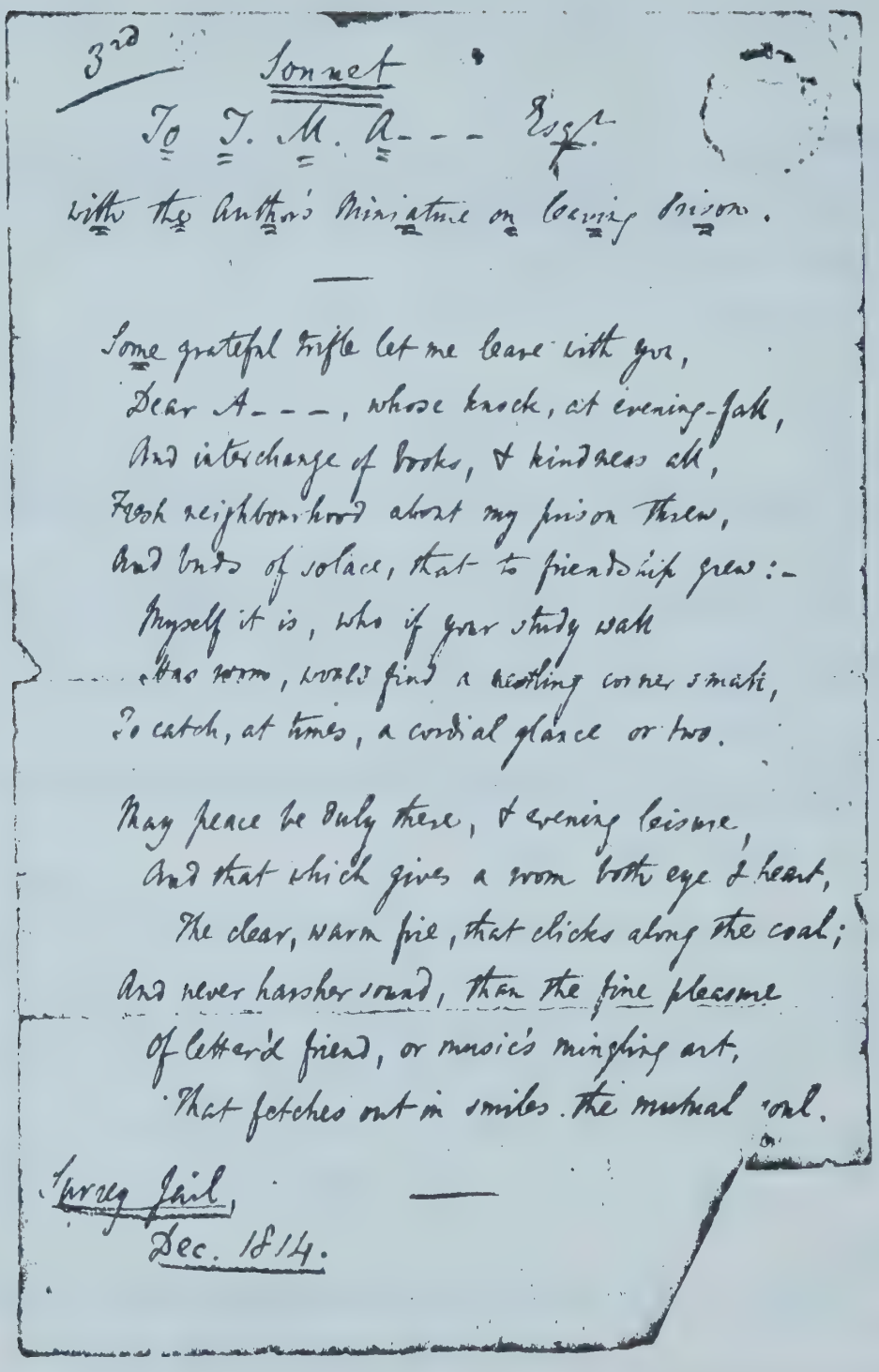
Philosophia sacra: or, the principles of natural philosophy. Extracted from divine revelation.

London: for the author, and sold by J. Buckland. 1753. 8vo.

and:

Experimental philosophy asserted and defended, against some late attempts to undermine it.

London: by J. Bettenham, and sold by T. Cooper, 1740. 8vo.



3rd Sonnet

To J. M. A--- Esqr.

with the Author's Miniature on leaving Prison.

Some grateful trifle let me leave with you,
Dear A---, whose knock, at evening-fall,
And interchange of books, & kindness all,
Fresh neighbourhood about my prison threw,
And buds of solace, that to friendship grew:-
Myself it is, who if your study wall
Was worn, would find a kindling corner small,
To catch, at times, a cordial glance or two.

May peace be duly there, & evening leisure,
And that which gives a room both eye & heart,
The clear, warm fire, that clicks along the coal;
And never harsher sound, than the fine pleasure
Of letter'd friend, or music's mingling art,
That fetches out in smiles the mutual soul.

Surrey Jail, ---
Dec. 1814.

The Leigh Hunt sonnet inserted in a copy of Keats's *Poems*, 1817, differing only in incidentals from the established text

Hunt, Leigh.

The descent of liberty, a mask.

London: for Gale, Curtis, and Fenner. 1815.

Johnson, Henry Lewis.

Gutenberg and the book of books.

New York/William Edwin Rudge/1932.

One of 750 copies printed and bound by Rudge at Mount Vernon, March 1932.

Keats, John.

Poems.

London: for C. & J. Ollier. 1817.

MacGillivray A1.

Loosely inserted is holograph of Leigh Hunt's sonnet 'To T.M. Alsager, Esq. with the author's miniature, on leaving prison.'

Kurtze Abfertigung der so genannten Beantwortung des Wienerschen Hofes.

see

Kurtze Verzeichnüss.

Kurtze Verzeichnüss einiger aus denen vielfältigen von Seiten des Königl. Preussischen Hofes wider die Berliner und Dressdner Tractaten ausgeübten friedensbrüchigen Unternehmungen.

Wien und Prag, gedruckt und zu finden bey Johann Thomas Trattnern, 1756. 4to.

Bound in are:

Ausführliche Beantwortung der von dem Wiener Hofe herausgegebenen sogenannten Kurtzen Verzeichniss einiger aus den vielfältigen von Seiten des Königl. Preuss. Hofes wider die Berliner und Dressdner Tractaten friedensbrüchigen Unternehmungen.

Berlin, gedruckt und zu finden bey Christian Friedrich Henning. 1756. 4to.

and:

Kurtze Abfertigung der so genannten Beantwortung des Wienerschen Hofes auf das Königlich - Preussische Manifest.

[Berlin, 1756]. 4to.

and:

Ursachen, welche Se. Königliche Majestät in Preussen bewogen, Sich wider die Absichten des Wienerschen Hofes zu setzen, und deren Ausführung vorzukommen.

[n.p.]. 1756. 4to.

and:

Beantwortung des, unter dem Titul: Ursachen welche Sr. Königl. Majestät in Preussen bewogen sich wider die Absichten des Wienerischen Hofes zu setzen, und deren Ausführung vorzukommen, kund gewordenen Kriegs - Manifests.

[n.p.]. 1756. 4to.

and:

Die Sache Theresiens und Friederichs nach ihrer inneren und wesentlichen Beschaffenheit, oder unparthenische und freye Gedanken aus der Kriegskunst, Politik, und neuesten Geschichte über den gegenwärtigen Krieg und Zustand Europens.

Wien und Berlin. 1759. 4to.

and:

Ohnmasgeblicher Vorschlag zu einer bei gegenwärtigen Kriege gemeinschaftlichen Einigkeit des heiligen römischen Reichs, wie solche zwischen den Catholischen und Protestanten leicht zu befördern, aus Liebe zur Wohlfahrt Deutschlandes mit unparthenischer Feder entworfen.

[n.p.]. 1758. 4to.

and:

Beweis: dass das jus eundi in partes, auch in causis politicis Platz habe.

[n.p.]. 1759. 4to.

and:

Sendschreiben unterm 6ten November 1756. Das memoire raisonne und die zu dessen Beweis dienende Urkunden betreffend.

Strassburg 1756. 4to.

Lambarde, William.

A perambulation of Kent: conteining the description, hystorie, and customes of that shyre. New edn.

Imprinted at London, by Edm. Bollifant. 1596. 4to.

STC 15176.

[Languet, Hubert].

Vindiciae, contra tyrannos: sive, de principis in populum, populique in principem, legitima potestate, Stephano Ivnio Bruto Celta, auctore.

Edimbvrgi, 1579. 8vo.

STC 15211.

Lear, Edward.

More nonsense, pictures, rhymes, botany, etc.

London: Robert John Bush. 1872.

Le Bovier, Bernard, Sieur de Fontenelle.

The northern worthies: or, the lives of Peter the Great. . .and of his illustrious consort Catherine, the late Czarina. Translated from the French originals.

London: for E. Mory; & J. Stone: and sold by J. Brotherton; T. Worrall; J. Penn; and W. Parker. 1728. 12mo.

The second part is:

Memoirs of the reign of Catherine, Empress and Soveraign of all Russia. Translated from the French original.

London: printed 1728. 12mo.

Leland, John.

[Greek]. Cygnea cantio.

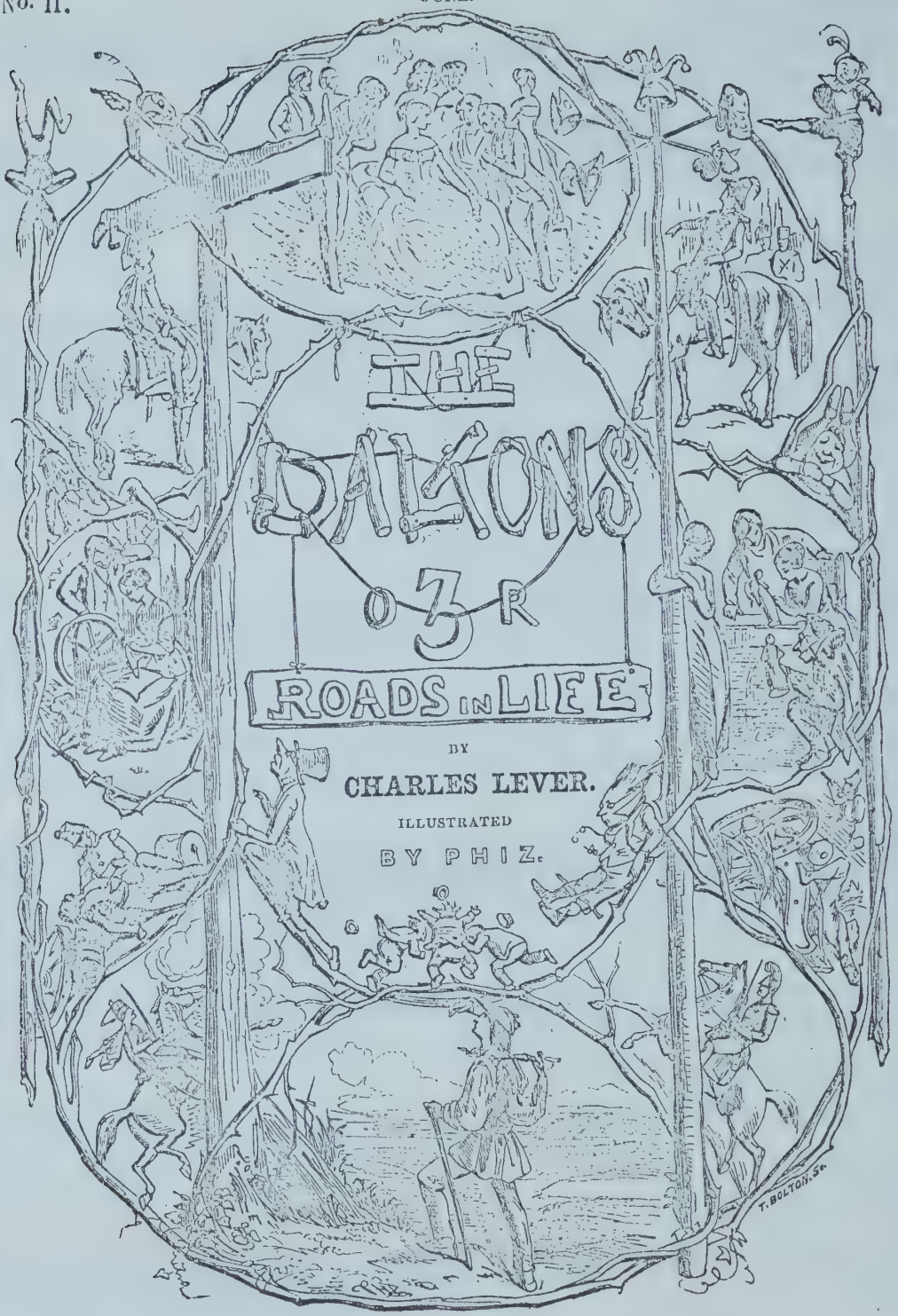
Londini, typis & expensis Johannis Streater. 1658. 8vo.

Wing L1036.

[Le Loyer, Pierre].

A treatise of specters or straunge sights, visions and apparitions appearing sensibly vnto men. Wherein is delivered, the nature of spirites, angels, and

No. II. JUNE. *Price* 1*s.*



LONDON: CHAPMAN AND HALL, 186, STRAND.
J. MENZIES, EDINBURGH; J. M'GLASHAN, DUBLIN.
1850.
C. WHITING,] [BEAUFORT HOUSE.

divels: their power and properties: as also of witches, sorcerers, enchanters, and such like. . .Newly done out of French into English.

London by Val. S. For Mathew Lownes. 1605. 4to.

STC 15448.

Le Prestre de Vauban, Sébastien.

The new method of fortification. As practised by Monsieur de Vauban, Engineer General of France: with an explication of all terms appertaining to that art: made English.

London, for Abel Swall, 1691. 8vo.

Wing L1116.

Lever, Charles James.

The Daltons or Three roads in life. 2 vols.

London: Chapman and Hall. 1852.

In the monthly numbers (24 in 23), May 1850 - April 1852.

Lever, Charles.

The O'Donoghue; a tale of Ireland fifty years ago.

Dublin/William Curry, Jun. and Company. William S. Orr and Co. London. Fraser and Co. Edinburgh. 1845.

In the monthly numbers (13 in 11), January - November, 1845.

[Lever, Charles James].

Paul Gosslett's confessions in love, law, and the civil service.

London: Virtue & Co. New York: Virtue and Yorston. 1868.

Lindsay, Nicholas Vachel.

Rhymes to be traded for bread being new verses by Nicholas Vachel Lindsay, Springfield, Illinois, June, 1912. Printed expressly as a substitute for money.

[Springfield, 1912].

Inscribed in pencil: To Miss Fannie Butcher - with the very good wishes of Vachel Lindsay - Nov. 27, 1916. Chicago.

Une étrange merveille

sautant hors de l'eau devant la capitainesse; et sur terre un fort doux et plaisant son de flûte conduisoit les deux troupeaux, sans que l'on pût voir qui en jouoit, si que les brebis et les chèvres marchoient et paissoient en même temps, avec très grand plaisir d'ouir telle mélodie.

Daphnis court pour rejoindre sa Chloé dans la plaine

C'Etoit environ l'heure qu'on ramène les bêtes aux champs après midi. Daphnis apercevant de tout loin, d'une vedette élevée, Chloé avec les deux troupeaux: "O Nymphes! ô Pan!" s'écria-t-il; et, descendu dans la plaine, court à elle, se jette dans ses bras, épris de si grande joie qu'il en tomba tout pâmé. A peine purent le ranimer les baisers mêmes de Chloé qui le pressoit contre son sein. Ayant enfin repris ses

esprits, il s'en fut avec elle sous le hêtre, là où s'étant tous deux assis, il ne faillit à lui demander comme elle avoit pu échapper des mains de tant d'ennemis; et Chloé lui conta tout, son enlèvement dans la grotte, son départ sur le vaisseau, et le lierre venu aux cornes de ses chèvres, et la couronne de feuillage de pin sur sa tête, ses brebis qui avoient hurlé, le feu sur la terre, le bruit en la mer, les deux sortes de son de flûte, l'un de paix, l'autre de guerre, la nuit pleine d'horreur, et comme une certaine mélodie musicale l'avoit conduite tout le chemin sans qu'elle en vît rien.

Chloé lui conte l'histoire de son enlèvement

et sa délivrance

Adonc reconnoissant Daphnis le secours manifeste de Pan et l'effet de ce que les Nymphes lui avoient promis, conta de sa part à Chloé tout ce qu'il avoit ouï, tout ce qu'il avoit vu, et comme, se mourant d'amour et de regret, il avoit été par les Nymphes rendu à la vie. Puis il l'envoya querir Dryas et Lamon, et quant et quant tout ce qui fait besoin pour un sacrifice; et lui-même cependant prit la plus grasse chèvre qui fût en son troupeau, de laquelle il entortilla les cornes avec du lierre, en la même sorte et manière que les ennemis les avoient vues, et après lui avoir versé du lait entre les cornes, la sacrifia aux Nymphes, la pendit et l'écorcha, et leur en con-

Daphnis fait sacrifice aux Nymphes

[Longus].

Les amours pastorales de Daphnis et Chloe/Traduction de Messire J. Amyot éditée et corrigée par Paul-Louis Courier.

The Ashendene Press/Chelsea/1933.

One of 290 copies on paper.

Ashendene 39.

Louis I de Bourbon, Prince de Condé.

Memoires de Condé, servant d'éclaircissement et de preuves à l'Histoire de M. de Thou, contenant ce qui s'est passé de plus mémorable en Europe. [6 vols.]. Vols. I-V.

Londres, & se vend a Paris, chez Rollin. 1743. 4to.

Vol. VI:

Memoires de Condé, ou recueil pour servir à l'histoire de France, contenant ce qui s'est passé de plus mémorable dans le royaume, sous le regne de François II, & sous une partie de celui de Charles IX. [6 vols.]. Vol. VI.

Paris, au depens de l'editeur, 1743. 4to.

Lovett, Richard.

Philosophical essays, in three parts. Containing I. An enquiry into the nature and properties of the electrical fluid. . . II. A dissertation on the nature of fire. . . III. A miscellaneous discourse.

Worcester: for the author, by R. Lewis, by whom they are sold. - Also by Mr. Sandby; and J. Johnson and Co., in London; and by Mr. Fletcher, in Oxford. &c. &c. 1766. 8vo.

MacLaurin, Patrick.

An account of Sir Isaac Newton's philosophical discoveries. . .Published from the author's manuscript papers, by Patrick Murdoch.

London for the author's children: and sold by A. Millar, and J. Nourse; G. Hamilton and J. Balfour, and A. Kincaid at Edinburgh; J. Barry at Glasgow, and J. Smith at Dublin. 1748. 4to.

MacPherson, James.

Temora, an ancient epic poem.

London: for T. Becket and P.A. De Hondt. 1763. 4to.

Rothschild 1350.

Macrobius, Ambrosius Aurelius Theodosius.

Macrobii In somnivm Scipionis ex Ciceronis. vi. libro De rep. ervditissima explanatio.

[Colophon:] Venetiis in aedibvs Aldi, et Andreae Asvlani soceri. 1528. 8vo.

Renouard (1834) MDXXVIII No. 2.

Madox, Thomas.

The history and antiquities of the Exchequer of the Kings of England. . . from the Norman Conquest, to the end of the reign of K. John; and from the end of the reign of K. John, to the end of the reign of K. Edward II. 2nd edn. [2 vols.].

London: for William Owen; and Benjamin White. 1769. 4to.

Kress 6656.

Mallet, David.

The life of Francis Bacon, Lord Chancellor of England.

London: for A. Millar. 1740. 8vo.

Gibson 480a.

[Manley, Mary de la Riviere].

Memoirs of Europe, towards the close of the eighth century. Written by Eginardus, secretary and favourite to Charlemagne; and done into English by the translator of The new Atlantis.

London: for John Morphew, 1710. 8vo.

Manley, Mary de la Riviere.

The royal mischief. A tragedy.

London, for R. Bentley, F. Saunders, and J. Knapton, 1696. 4to.

Wing M436.

Marnix van Sant Aldegonde, Philip van.

De Byen corf der h roomscher Kercke.

1659 Tot Uytrecht by L. ens de Vries. 8vo.

Engraved title page.

[Maturin, Charles Robert].

Women; or, pour et contre. A tale. By the author of "Bertram," &c. 3 vols.

Edinburgh: by James Ballantyne and Co. for Archibald Constable and Co.; and Longman, Hurst, Rees, Orme, and Brown, London. 1818.

Sadleir 1670.

Maugham, William Somerset.

The book-bag.

G. Orioli/Florence/1932.

Stott A44, out of series.

Maugham, William Somerset.

The making of a saint.

Boston/L.C. Page and Company/1898.

Stott A2, binding (iii).

Maugham, William Somerset.

The trembling of a leaf.

New York/George H. Doran Company [1921].

Stott A26.

Meyerstein, Edward Harry William.

[Front wrapper:] Beauty and the beast.

[n.p.] 1931.

[Back wrapper:] Printed at St. Dominic's Press, Ditchling, Hassocks, Sussex.

One of 100 copies.

[Miège, Guy].

La relation de trois ambassades de Monseigneur le Comte de Carlisle, de la part du serenissime tres-puissant prince Charles II.

Rouen, chez L. Maurry. 1670. 12mo.

THIS IS THE PICTURE OF THE OLD HOUSE BY THE THAMES TO WHICH THE PEOPLE OF THIS STORY WENT. HEREAFTER FOLLOWS THE BOOK ITSELF WHICH IS CALLED NEWS FROM NOWHERE OR AN EPOCH OF REST & IS WRITTEN BY WILLIAM MORRIS.

NEWS FROM NOWHERE OR AN EPOCH OF REST.

CHAPTER I. DISCUSSION AND BED.

UP at the League, says a friend, there had been one night a brisk conversational discussion, as to what would happen on the Morrow of the Revolution, finally shading off into a vigorous statement by various friends, of their views on the future of the fully-developed new society.

SAYS our friend: Considering the subject, the discussion was good-tempered; for those present, being used to public meetings & after-lecture debates, if they did not listen to each other's opinions, which could scarcely be expected of them, at all events did not always attempt to speak all together, as is the custom of people in ordinary polite society when conversing

An opening from Morris's *News from nowhere*, including the first page of text, set in the Golden type

A mirovr for magistrates: being a trve chronicle historie of the vntimely falles of such vnfortunate princes and men of note, as haue happened since the first entrance of Brute into this iland, vntill this our latter age. New edn.

At London by Felix Kyngston. 1610. 4to.

STC 13446.

Morris, William.

Child Christopher and Goldilind the fair. [2 vols.].

[Colophon:] Here ends the story of Child Christopher & Goldilind the fair; made by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex/Finished the 25th day of July, 1895. Sold by William Morris at the Kelmscott Press.

Sparling 35.

Morris, William.

Gothic architecture: a lecture for the Arts and Crafts Exhibition Society.

[Colophon:] This paper, first spoken as a lecture at the New Gallery, for the Arts & Crafts Exhibition Society, in the year 1889, was printed by the Kelmscott Press during the Arts and Crafts Exhibition at the New Gallery, Regent Street, London, 1893. Sold by William Morris, Kelmscott Press, Upper Mall, Hammersmith.

Sparling 18.

Morris, William.

News from nowhere: or, an epoch of rest, being some chapters from a Utopian romance.

[Colophon:] This book, News from nowhere or an epoch of rest, was written by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, in the county of Middlesex, and finished on the 22nd day of November, 1892. Sold by Reeves & Turner, 196, Strand, London.

With the signature of May Morris.

Sparling 12.

Morris, William.

The story of Sigurd the Volsung and the fall of the Niblungs.

[Colophon:] Here ends The story of Sigurd the Volsung and the fall of the Niblungs, written by William Morris. With two pictures designed by Edward

THE STORY OF SIGURD THE VOLSUNG AND THE FALL OF THE NIBLUNGS. BOOK I. SIGMUND

IN THIS BOOK IS TOLD OF THE EARLIER DAYS OF THE VOLSUNGS, AND OF SIGMUND THE FATHER OF SIGURD, AND OF HIS DEEDS, AND OF HOW HE DIED WHILE SIGURD WAS YET UNBORN IN HIS MOTHER'S WOMB

I. Of the dwelling of King Volsung, & the wedding of Signy his daughter.

THERE WAS A DWELLING OF KINGS ERE THE WORLD WAS WAXEN OLD; DUKES WERE THE DOOR-WARDS THERE, & THE ROOFS WERE THATCHED WITH GOLD; EARLS WERE THE WRIGHTS THAT WROUGHT IT, AND SILVER NAILED ITS DOORS; EARLS' WIVES WERE THE WEAVING-WOMEN, QUEENS' DAUGHTERS STREWED ITS FLOORS, And the masters of its song-craft were the mightiest men that cast
The sails of the storm of battle adown the bickering blast.
There dwelt men merry-hearted, and in hope exceeding great
Met the good days and the evil as they went the way of fate:
There the Gods were unforgotten, yea whiles they walked with men,
Though e'en in that world's beginning rose a murmur now and again
Of the midward time and the fading and the last of the latter days,
And the entering in of the terror, and the death of the People's Praise.

THUS was the dwelling of Volsung, the King of the Midworld's Mark,
As a rose in the winter season, a candle in the dark;
And as in all other matters 'twas all earthly houses' crown,
And the least of its wall-hung shields was a battle-world's renown,
So therein withal was a marvel and a glorious thing to see,
for amidst of its midmost hall-floor sprang up a mighty tree,
That reared its blessings roofward, and wreathed the roof-tree dear
With the glory of the summer and the garland of the year.
I know not how they called it ere Volsung changed his life,
But his dawning of fair promise, and his noontide of the strife,
His eve of the battle-reaping and the garnering of his fame,
Have bred us many a story and named us many a name;
And when men tell of Volsung, they call that war-duke's tree,
That crowned stem, the Branstock; and so was it told unto me.

SO there was the throne of Volsung beneath its blossoming bower,
But high o'er the roof-crest red it rose 'twixt tower and tower,
And therein were the wild hawks dwelling, abiding the dole of their lord;
And they wailed high over the wine, and laughed to the waking sword.

STILL were its boughs but for them, when lo on an even of May
Comes a man from Siggeir the King with a word for his mouth to say:
All hail to thee King Volsung, from the King of the Goths I come:
He hath heard of thy sword victorious and thine abundant home;
He hath heard of thy sons in the battle, the fillers of Odin's Hall;
And a word hath the west-wind blown him (full fruitful be its fall!),

Burne-Jones and engraved by W.H. Hooper. It was printed at the Kelmscott Press, Upper Mall, Hammersmith, and finished on the 19th day of January, 1898. Sold by the Trustees of the late William Morris at the Kelmscott Press.

Sparling 50.

Morris, William.

The well at the world's end.

[Colophon:] Here ends The well at the world's end, written by William Morris, with four pictures designed by Sir Edward Burne-Jones. Printed by William Morris at the Kelmscott Press, 14, Upper Mall, Hammersmith, in the county of Middlesex, and finished on the 2nd day of March, 1896. Sold by William Morris at the Kelmscott Press.

Sparling 39.

Munro, Innes.

A narrative of the military operations, on the Coromandel Coast, against the combined forces of the French, Dutch, and Hyder Ally Cawn, from the year 1780 to the peace in 1784.

London: for the author, by T. Bensley; and sold by G. Nicol. 1789. 4to.

[Necker, Jacques].

Sur la législation et le commerce des grains. 4th edn.

A Paris, chez Pissot. 1776. 8vo.

[Colophon:] De l'imprimerie de Prault.

Ohnmasgeblicher Vorschlag zu einer bei gegenwärtigen Kriege.

see

Kurtze Verzeichnüss.

Orders in Chancery, in two parts; vvhereof the first containeth a perfect table of the ordinance for the regulating and limiting of the jurisdiction of the High Court of Chancery. In the second are expressed such fees as may bee lawfully taken in Chancery.

London: by W.D. and sold by Roger Wingate 1656. 4to.

Wing O402.

Österreichische Nationalbibliothek, Wien, Codex Vindobonensis Mexicanus I.

Vol. V of Codices selecti phototypice impressi.

1963/Akademische Druck-u. Verlagsanstalt/Graz, Austria.

A facsimile of a Mixtec codex probably among those sent to Europe by Cortes in 1519.

[Pallavicino, Ferrante].

Il divortio celeste, cagionato dalle dissolutezze della sposa Romana.

Villafranca, 1643. 12mo.

Parsons, Bartholomew.

The barren trees doome: a sermon preached at Newbery.

London, by Nicholas Okes, for Mathevv Lavv. 1616. 4to.

STC 19344.

Petrarca, Francesco.

Il Petrarca con dichiarationi non piv stampate. Insieme con alcune belle annotationi, tratte dalle dottissime prose di Monsignor Bembo.

Venetia, appresso Nicoló Beuilacqua. 1562. 12mo.

Philips, John.

Poems on several occasions. 4th edn.

London: printed, and sold by Thomas Astley. 1728. 12mo.

Contains only the Life etc., and The splendid shilling.

Philips, Katherine.

Poems by the most deservedly admired Mrs. Katherine Philips the matchless Orinda.

London, by J.M. for H. Herringman, 1669. Fol.

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London, by W.R. for Obadiah Blagrave, 1678. Fol.

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One of the 300 copies on Navarre Paper.

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STC 20309.

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Three physico-theological discourses, concerning I. The primitive chaos, the creation of the world. II. The general deluge, its causes and effects. III. The dissolution of the world, and future conflagration. 3rd edn.

London: for William Innys, 1713. 8vo.

[Ritson, Joseph].

Observations on the first three volumes of the History of English poetry. In a familiar letter to the author.

London: for J. Stockdale; and R. Faulder. 1782. 4to.

Rothschild 1759.

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[Oxford]. Veneunt apud editorem. 1716. 8vo.

Engraved title page.

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STC 24827.

Rowe, Nicholas.

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London, for Jacob Tonson. 1703. 4to.

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London, for Jacob Tonson. 1702. 4to.

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The tragedy of Jane Shore. Written in imitation of Shakespear's style.

London: for Bernard Lintott. [1714]. 4to.

[Russell, George].

Some passages from the letters of AE to W.B. Yeats.

The Cuala Press/Dublin, Ireland. 1936.

One of 300 copies.

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London by R. Clay and Sons/1891.

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Wise 1134.

Rymer, Thomas.

A short view of tragedy.

London, printed and sold by Richard Baldwin. 1693. 8vo.

Wing R2429.

Die Sache Theresiens und Friederichs nach ihrer inneren und wesentlichen Beschaffenheit.

see

Kurtze Verzeichnüss.

[Scott, Sarah].

A description of Millenium Hall, and the country adjacent: together with the characters of the inhabitants, and such historical anecdotes and reflections, as may excite in the reader proper sentiments of humanity, and lead the mind to the love of virtue. By a gentleman on his travels.

London: for J. Newbery. 1762. 12mo.

Sendschreiben unterm 6ten November 1756.

see

Kurtze Verzeichnüss.

Settle, Elkanah.

Cambyses King of Persia: a tragedy.

London, for William Cademan. 1671. 4to.

Wing S2664.

The Spiritual Warfare.

BEhold! Oh *Man*, thy Strength and Might,
Harmed thus thou be,
Thou needs not fear what Hellish Powers,
Besiege or batter thee;
But like a Christian Souldier bold,
Shalt always be prepar'd
In Military wise to keep
A Fortified Guard.
Before thee set the *Word of God*,
That leads an Army large.

And next to that, and next to thee,
Give *Faith* the second charge.
On thy right hand unconquered *Strength*
And *Boldnesse* ready are,
With two Battalia's Disciplin'd,
And furnisht for the War
The two Left Wings two Princes lead,
Of no less Might then those,
Great *Hope*, and *Courage* always prest
To charge upon their Foes.

Good works bring up the Rear apace,
A well appointed Troop;
And from so good a heart they come
Their Enemy shall stoop.
Twelve Glorious Peers come on with those,
By six and six they stand
On either side, to Guard that *Man*,
Who takes those Arms in hand.
About their Armies, and this Man,
Is rais'd a Fort of Stone;

And two brave Standard-bearer spread
Their goodly Flags thereon,
From these they all Directions take,
And to prevent the Foe,
Three Noble Centinels do watch,
Who passeth to and fro;
Times, *Days*, and *Hours*, they called are;
For those that seek to win
This Fort, or to defeat these Troops,
By those must enter in.

To *Wisdom* these Alarums give,
To wake her Court-of-Guard,
Which *Understanding* Disciplines,
And sendeth forth prepar'd.
Most Noble are these Centinels,
A base retreat they scorn,
Once lost they cannot ransom'd be;
Nor will they e're return.
Victorious all the Leaders be,
Victorious all their Bands;

And they Triumph as Conq
O're all that them withstand
Yea whosoever Arm'd with
A part with these doth take,
Need never fear the strong'
The Troops of Hell can mak

THe Prince of Darknesse, who doth hate the light,
With fury fill'd, and armed with despight,
His Princes all did summon to appear,
For aid, in matters that concern'd him near:
Who being come, and all in order set,
He thus inform'd them wherefore they were met.
Princes (said he) as you were loyal ever,
Advise and aid your Soveraign now or never.
For (worthy Peers) behold this Creature *Man*,
Still fortifies himself do what we can;
And so ha h won the Graces to attend him,
That all our malice nothing can offend him.
With that five Princes rushed forth and said,
Grant us Commission with thy Power and Aid,
And we will bring those Forces to the field,
Which shall destroy his Fort, and make them yield.
Your forward minds (said he) I much affect,
And will both Authorize and Direct.
Set thee foremost, to thine Arms betake thee,
Nothing that may harmfull make thee.
Thou disdain'st to yield,
Be General of the Field;
Cause them to repair,
Sloth, and grim *Despair*.

Upon thy right hand set in their disorder,
Theft, *Whoredom*, *Lust*, *Adultery* and *Murder*;
Custom of sinning, and damn'd *Perjury*;
Quarter with *Death*, *Delight*, and *Blasphemy*.
Before thee send thou forth thy trusty Spie,
Dissembling double-tongu'd *Hypocrisie*;
For he is cunning, and knows how to catch him,
If slily for advantages he watch him.
Hate, *Envy*, *Malice*, also shall attend him,
And keep their quarter till they can offend him.
These are enough, if they their place abide,
To be for Troops to guard thy Right hand side.
Upon thy Left, *Vain-Glory* shall command,
And order all those Captains to thy hand:
Strife, *Avarice*, *Contempt*, and foul *Debate*,
Who thee attend both early shall, and late.
These are your Forces: Now your charge is this,
And to observe it well your part it is:
Hypocrisie the Fore-lorne-hope shall have;
For by his Wit and Cunning he may save
Much labour in this Conflict, and perhaps,
Find Stratagems to snare them in his Traps;
Let him the watchful, Centinels corrupt,
Or them with false Alarms interrupt,

Till he approach the Gate, and let him then
Or raise, or undermine it if he can.
Then must he watch, if *Understanding* sleep,
And *Wisdom* carelelly the Wall do keep;
That he may first of all those Troops defeat,
Which by Gods Word are in good order set.
Next, let him *Faith's* bold Regiment assail,
For that once drooping, all the Graces fail.
Then to discourage him let some perswade,
His Sword is but an evil tempered Blade;
That all his Armies are only Paper proof.
And to dishearten him, that *fear* may win
Some Port the while, e're any harm be doubted,
Then shall be seen, e're any harm be doubted,
His Fortress won, and all his Army routed.
Hope, *Courage*, *Boldness*, *Strength*, and every Chief,
Who Forces did command for *Mans* Relief,
Will quit the place, Their companies disband,
And leave him naked upon either hand.
Yea, his good works that wonders thought to do,
Will prove false-hearted, and deceive him too.
If thus it should succeed, see thou contemn
Mans misery, and thus insult o're him.

Say; 'Lack poor worm, how basely thou art foil'd?
How of thy Glory, and thine Arms dispoil'd?
Whilst I Command unconquered, scorning still
All dangers and all fears of future ill.
See what huge throngs of People daily swarm,
To be protected by my powerful Arm;
And what great Princes, and what Men of Might,
Beneath our Banner ready are to fight.
Tell him the World, and all therein is ours,
The Glory of it all within our powers;
And if that homage he to us will do,
Say, he shall share in our abundance too.
This charge we to *Hypocrisie* do give.
Now *Pride*, if in his course he do not thrive,
With thy main Battel second him thou must,
And thy good Fortune do not thou distrust;
For thou art powerful, and maist boldly venture,
Where-ever thou disposed art to enter,
The Majesty and Strength which thou canst bring,
Shall thee victorious make in every thing.
And if, as thou art able, thou persevere,
Mankind shall be a slave to thee for ever.
Yet lest he may be Fortified more,
Then we conceive he hath been heretofore.

Lust lead thy Forces likewise to the Field,
For Kings and Monarchs thou hast made to yield;
Some time or other thou maist overtake him,
And to thine own desire a Captive make him.
To add supply to *Lust* and his beginning,
Next him shall march along the *Use of sinning*,
That if within our power he chance to fall,
He may for ever be detain'd in thrall.
These are enough to make us win the day:
Yet, that our Foe the more affright we may;
Vain glory, let thine Ensigns be displai'd,
Lead forth thy men, in costly armes arrai'd;
And spare no charge, for loe to furnish thee,
The Coffers of our Treasure open be.
So every Prince hath now receiv'd his charge,
And knows what his Commission is at large.
March bravely on, and I will in disguise
Be always present with you to advise;
And if the Power which doth *Mans* cause maintain
To reinforce our Armies shall constrain,
Continual succours from each Quarters shall
Be ready to attend me when I call.
And from the Center of Eternal Night
Shall Legions of Black Furies come to Fight.

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ing Up. *Albert Durer* revived,
of Drawing, Limning, and Colo
Maps and Prints, with the Natur
ture of Colours in Oil and in Wat
Directions how to Paint Pictures
With many other Things, too tar
here Inserted.

Settle, Elkanah.

Ibrahim the illustrious bassa. A tragedy.

London, by T.M. for W. Cademan, 1677. 4to.

Wing S2694.

Sibly, Ebenezer.

A new and complete illustration of the occult sciences: or, the art of foretelling future events and contingencies, by the aspects, positions, and influences, of the heavenly bodies. Founded on natural philosophy, scripture, reason, and the mathematics.

London: for the proprietor, and sold by C. Stalker. 1790. 4to.

Issued in 60 numbers, signed and paged continuously, though divided into two 'volumes', the second with the title 'A complete illustration of the astrological and occult sciences' and the imprint 'London: for the proprietor; and sold by Champante and Whitrow; and at the British Directory Office. [n.d.].'

Sophocles.

[Greek] Sophoclis tragoediae septem, cum interpretationibus uetustis & ualde utilibus.

Francoforti 1555. 4to (in 8's).

The spiritual warfare.

[London]. Printed and sold by John Garret. [c. 1680]. brs.

Stanhope, Philip Dormer, Earl of Chesterfield.

Miscellaneous works. 2 vols. [+1]. Vols. I, II.

London: for Edward and Charles Dilly. 1777. 4to.

Vol. III:

Miscellaneous works. [3 vols.]. Vol. III.

London, by and for T. Sherlock; and for J. Williams; T. Evans; and J. Ridley. 1778. 4to.

Bound with Vols. II and III is:

Characters by Lord Chesterfield contrasted with characters of the same great personages by other respectable writers.

London, for Edward and Charles Dilly. 1778. 4to.

[Surtees, Robert Smith].

"Ask Mamma;" or, the richest commoner in England. By the author of "Handley Cross," "Sponge's sporting tour," etc. etc.

London: Bradbury and Evans. 1858.

In the thirteen monthly issues, March 1857 - April 1858 (there was no number issued in August 1857).

[Swift, Jonathan].

[Five volumes of Miscellanies, made up as follows:]

I: Miscellanies in prose and verse. The first volume.
London: for Benjamin Motte. 1727. 8vo.

II: Miscellanies. The second volume.
London: for Benjamin Motte. 1727. 8vo.

III: Miscellanies. The last volume.
London: for B. Motte. 1727. 8vo.

IV: Miscellanies. The third volume.
London: for Benj. Motte, and Lawton Gilliver, 1732. 8vo.

V: Miscellanies, in prose and verse. Volume the fifth.
London: for Charles Davis. 1735. 8vo.

Bound in with Vol. V is:

A collection of poems, &c. omitted in the fifth volume.
London: for Charles Davis. 1735. 8vo.
See Bibliographical Notes.

Swift, Jonathan.

The works. 6 vols.

Dublin: by George Faulkner. 1738.

General title leaf preceding:

Volume I. of the author's Works. Containing Miscellanies in prose.
Dublin: by and for George Faulkner. 1738. 8vo.

Volume II. containing the author's Poetical works.

Dublin: by and for George Faulkner. 1737. 8vo.

Volume III. of the author's Works. Containing Travels into several remote nations of the world.

Dublin: by and for George Faulkner. 1738. 8vo.

Volume IV. of the author's Works, containing A collection of tracts relating to Ireland.

Dublin: by and for George Faulkner. 1738. 8vo.

Volume V. of the author's Works. Containing The conduct of the allies.

Dublin: by and for George Faulkner. 1738. 8vo.

Volume VI. of the author's Works. Containing The publick spirit of the Whigs.

Dublin: by and for George Faulkner. 1738. 8vo.

See Bibliographical Notes.

Taylor & Taylor.

Types borders and miscellany of Taylor & Taylor/With historical brevities on their derivation and use.

San Francisco/Taylor & Taylor/1939.

One of 330 copies.

Tennyson, Alfred, Lord.

Poems.

London: Edward Moxon. 1857.

Bound in full red morocco by Rivière.

Wise 20.

Tennyson, Alfred.

A welcome.

London: Edward Moxon. 1863.

Wise 103 (dropped head 'A Welcome').

Tillotson, John.

The works. . .containing fifty four sermons and discourses, on several occasions. 2nd edn.

London: for B. Aylmer. And W. Rogers. 1699. Fol.

Wing T1186.

Toland, John.

The life of Iohn Milton.

London printed for Iohn Darby 1699. Reprinted for A. Millar 1761. 8vo.

Rothschild 2440.

Truth brought to light: or the gross forgeries of Dr. Hollingworth, in his pamphlet intituled, The character of King Charles the First, from the declaration of Mr. Alexander Henderson, &c. detected.

London, printed 1693. 4to.

Wing T3153.

Ursachen, welche Se. Königliche Majestät in Preussen bewogen.

see

Kurtze Verzeichnüss.

Venero, Alonso de.

Enchiridion de los tiempos. New edn.

[n.p.]. 1545. 8vo.

[Colophon:] Salamanca por Iuan de Junta. 1545.

Ward, Richard.

The life of the learned and pious Dr. Henry More, late Fellow of Christ's College in Cambridge.

London, printed and sold by Joseph Downing, 1710. 8vo.

Wright, Andrew.

Court hand restored; or, the student's assistant in reading old deeds, charters, &c. 2nd edn.

London: for the author, and sold by Walter Shropshire. 1778. 4to.

Wilson, A. see Horne, George.

Wordsworth, William.

A decade of years/Poems by William Wordsworth/1798-1807.

1911.

[Colophon:] Printed by T.J. Cobden-Sanderson at The Doves Press, 15 Upper Mall, Hammersmith, from the text of 1857. . .200 copies printed on paper and 12 copies on vellum. Compositor: William Jenkins. Press-men: H. Gage-Cole and Albert Lewis. Published and sold at the Doves Press. 1911.

One of the paper copies, bound in vellum at the Doves Bindery.

Yeats, William Butler.

Words for music perhaps and other poems.

The Cuala Press/Dublin, Ireland/1932.

One of 450 copies.

Wade 168.

Edm. Hayan, Cadwant. May 24/66. R: Luther Bo 07:00

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LONDON:
Printed by *B. Griffin*, for *Thomas Simmons* at the *Princes Arms* in *Ludgate-Street*. MDCLXXX.

T

B1224A+

BIBLIOGRAPHICAL NOTES

ADDITIONS AND CORRECTIONS TO WING

A1085 For '*theatre*' read '*theater*'

A3140 For '*Cotes, Andrew*' read '*Cotes, and Andrew*'
For '4°.' read 'fol.'

A3141 For '*Cambridge: by R.*' read '*Cambridge. By Roger*'

A3153 For '*L.*' read '*Leon*'

B1081 2v.
Imprint: *Typis J. Flesher. Prostat venalis apud R. Royston.* 1663.
(Vol. II: Elenchi motuum nuperorum, perhaps better regarded as:)

B1078+ - - [Anr. ed.] *Typis J. Flesher. Prostat venalis apud R. Royston.* 1663. 8°.

B1192 For '*Underhill*' read '*Underhil*'

B1194 Imprint: *For B. Simmons, and Brabazon Aylmer.* 1681.

B1224A+ - - [Anr. ed.] *By B. Griffin, for Thomas Simmons.* 1680. 4°.

B1267 Imprint: *By R.W. for Nevil Simmons, in Kederminster, and are to be sold by him there, and by Thomas Johnson,* 1659. [cf. B1268]

B1295 Imprint: *By R.W. for Nevil Simmons, bookseller in Kederminster, and are to be sold by him there, and by Thomas Johnson,* 1659.

B1383 For '*White*' read '*White,*'

B1386 For '*Underhill*' read '*Underhill,*'

B2435 For 'whole' read 'vvhole'
Imprint: *By Richard Cotes for the company of stationers.* 1649.

B3512 For 'vvorkes' read 'workes'

B5383 For '*jun.,*' read '*jun.*'

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LONDON, Printed for *Nath. Crouch* at the *Bell* in the *Poultrey* near *Cheapside*. 1698.

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AND THE

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By *John Fox.*

Psal. 90. 12. *So teach us to number our days, that we may apply our hearts to wisdom.*

Lam. 1. 9. *Her filthiness is in her skirts, she remembreth not her last end, therefore she came down wonderfully.*

Non pudet te reliquias vitæ tibi reservare, & id solum Tempus bonæ menti destinare, quod in nullam rem conferri possit! Quam serum est, tunc vivere incipere, cum desinendum est? *Sen. de brev. vit.*

London, Printed for *William Rawlins*, and are to be Sold by *Samuel Sprint* in *Little-Britain*, and *Ralph Sympson* in St. *Pauls* Church-Yard.

F2027A+

THE RVLE AND EXERCISES OF HOLY LIVING.

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LONDON,
Printed for *G. R.* and are to be sold by *William Ballard* in *Corn-street Bristoll.*
M.DC.L.I.

T371A+

B6028 For 'Quaking' read 'Quaking,'

B6181 For '*Oxford,*' read '*Oxford*'
Colophon: [*London*] *By R.W. for Henry Cripps of Oxford, and are to be sold by Andrew Crook, and by Henry Cripps and Lodowick Lloyd.* 1651.

C3664 ?Part of C3695: C3695, the general title page (A_2), followed by C3664, the title page to the first of the two discourses (A_3); the title page to the second discourse is on L_1.

C7322+ [-] The English hero. Fifth edition. - , 1698. 12°.

C7467 Title: A discourse concerning the true notion of the Lord's Supper.

D1506 For '8°.' read '4°.'

F2027A+ - - [Anr. ed.] *For William Rawlins, and are to be sold by Samuel Sprint, and Ralph Sympson.* [1680?] 12°.

F2415 No edition statement on title page.

G137 Imprint: *Oxon by H. Hall, for Tho. Gilbert.* 1672.

G138 Imprint: *Oxford: by Will: Hall, for Tho: Gilbert.* 1670.

G943 For 'arbour' read 'arbor'
For '*Paxton,*' read '*Paxton;*'

G1168 For '*Coles*' read '*Cotes*'

H590 For 'practicall catechisme' read 'practical catechism'

H1720 Title: A help to English history.
For '*Tho.*' read '*T.*'

L1116 Imprint: *For Abel Swall,* 1691.

P829 No edition statement on title page.

R1823 For 'Nehemich' read 'Nehemiah'

R2429 Imprint: *Printed and are to be sold by Richard Baldwin.* 1693.

S607 For '*By and for John*' read '*By for Richard*'
[part of W667]

S5002+ The spiritual warfare. [*London*] *Printed and sold by John Garret.* [c. 1680]. brs.

S5608+ - - [Anr. ed.] *For Henry Mortlock.* 1680. 4°.

T289 Anonymous.

T366+ [-] The rule and exercises of holy dying. [Anr. ed.] - . 1674. 8°.
[Bound with T378, whose title leaf is preceded by a half title: The rule and exercises of holy living and dying]

T371A+ [-] - Second edition. *For G.R. and are to be sold by William Ballard Bristoll.* 1651. 12°.

T378 For 'rvle' read 'rule'
For '*Norton,*' read '*Norton*'

T417A For '*Martin*' read '*Martyn*'

T1186 For '*Aylmer and*' read '*Aylmer. And*'

T1230 For 'preach'd' read 'preached'
For '*B. Aylmer, and*' read '*Brabazon Aylmer. And*'

T1934 Initials not on title page.

U156+ - - Fifth edition. *By William Hunt for Theodore Crowley.* 1658. fol.

U186 For 'ivdgement' read 'iudgement'

W2215 For '*Chiswell,*' read '*Chiswell*'

LES OEUVRES DE D'ARNAUD, 1795

In 1795 the bookseller Laporte issued a twelve-volume octavo edition of the works of D'Arnaud, made up of sheets from four previously-published titles:

Les épreuves du sentiment, Paris, Delalain, 1775-1778, 5 vols.

Nouvelles historiques, Paris, Delalain, 1774-1783, 3 vols.

Fayel, tragédie, Paris, Delalain, 1777.

Les époux malheureux, Paris, Laporte, 1783, 2 vols.

For some reason Volumes I and II of the *Epreuves* and that part of Volume III of the *Nouvelles* after gathering O were not available to Laporte, leaving eight complete volumes and one incomplete for the 1795 collection. These he expanded to twelve volumes by recombining the components - all fortunately beginning on the first leaf of a gathering - of the original volumes and adding the *Oeuvres* title leaf. Six of the twelve volumes are dated 1795 (M. DCC. XCV.), the other six 1815 (M. DCC. CXV.); the punctuation of the date makes it clear that '1795' is correct and that '1815' is a compositorial error.

The make-up of the twelve volumes is:

I π^2 - π_1r *Oeuvres* title page, dated 1815.

π_1v - π_2r blank.

π_2v Catalogue of the items in the collection, with the total price (180 l.) and the price for the 24 items separately (amounting to 221 l.).

Zénothémis, ancedote marseilloise - gatherings A-G of *Epreuves*, Vol. III

Bazile. Anecdote française - gatherings H-O of *Epreuves*, Vol. III.

Lorezzo. Anecdote sicilienne - gatherings P-Z of *Epreuves*, Vol. III.

II π_1, *Oeuvres* title page, dated 1795; verso blank.

Liebman. Anecdote allemande - gatherings 2A-2F of *Epreuves*, Vol. III.

Rosalie. Anecdote - gatherings 2G-2M of *Epreuves*, Vol. III.

A^4, half sheet of music 'Les romances siciliennes' designed to accompany *Lorezzo* (I), and presumably bound originally at the end of *Epreuves*, Vol. III.

Germeuil, anecdote - gatherings 2B-2G of *Epreuves*, Vol. IV.

III π_1, *Oeuvres* title page, dated 1795; verso blank.

Makin, anecdote anglaise - gatherings S-2A of *Epreuves*, Vol. IV.

D'Almanzi. Anecdote française - gatherings G-L of *Epreuves*, Vol. IV.

Valmiers, anecdote - gatherings X-2F of *Epreuves*, Vol. V.

IV π_1, *Oeuvres* title page, dated 1795; verso blank.

Pauline et Suzette, anecdote française - gatherings M-R of *Epreuves*, Vol. IV.

Amélie, anecdote anglaise - gatherings ^{2}A-F of *Epreuves*, Vol. V.

Daminvile, anecdote - gatherings A-K of *Epreuves*, Vol. V.

V π_1, *Oeuvres* title page, dated 1815; verso blank.

Ermance, anecdote française - gatherings A-F of *Epreuves*, Vol. IV.

Henriette et Charlot, anecdote - gatherings L-V of *Epreuves*, Vol. V.

VI π_1, *Oeuvres* title page, dated 1815; verso blank.

a^8 b^4, Preface to *Nouvelles historiques*, Vol. I.

Salisbury - gatherings A-H of *Nouvelles historiques*, Vol. I.

Varbeck - gatherings I-X of *Nouvelles historiques*, Vol. I.

VII π_1, *Oeuvres* title page, dated 1815; verso blank.

Le Sire de Créqui - gatherings Y-2H of *Nouvelles historiques*, Vol. I.

Two unsigned conjugate leaves (wrongly folded) of music 'Complaintes du *Sire de Créqui*', presumably bound originally at the end of *Nouvelles historiques*, Vol. I.

Le Prince de Bretagne - gatherings A-K of *Nouvelles historiques*, Vol. II.

VIII π_1, *Oeuvres* title page, dated 1795; verso blank.

La Duchesse de Châtillon - gatherings K-P_7 of *Nouvelles historiques*, Vol. II. (In Vol. II of *Nouvelles historiques*, signature K is repeated, without any duplication in pagination).

Anecdote, contenant les détails du passage de Charles II en France - gatherings P_8-R of *Nouvelles historiques*, Vol. II.

Le Comte de Strafford - gatherings S-2B of *Nouvelles historiques*, Vol. II.

IX π_1, *Oeuvres* title page, dated 1795; verso blank.

Eudoxie - gatherings A-G of *Nouvelles historiques*, Vol. III.

Le Comte de Gleichen - gatherings H-O of *Nouvelles historiques*, Vol. III.

X π_1, *Oeuvres* title page, dated 1795; verso blank.

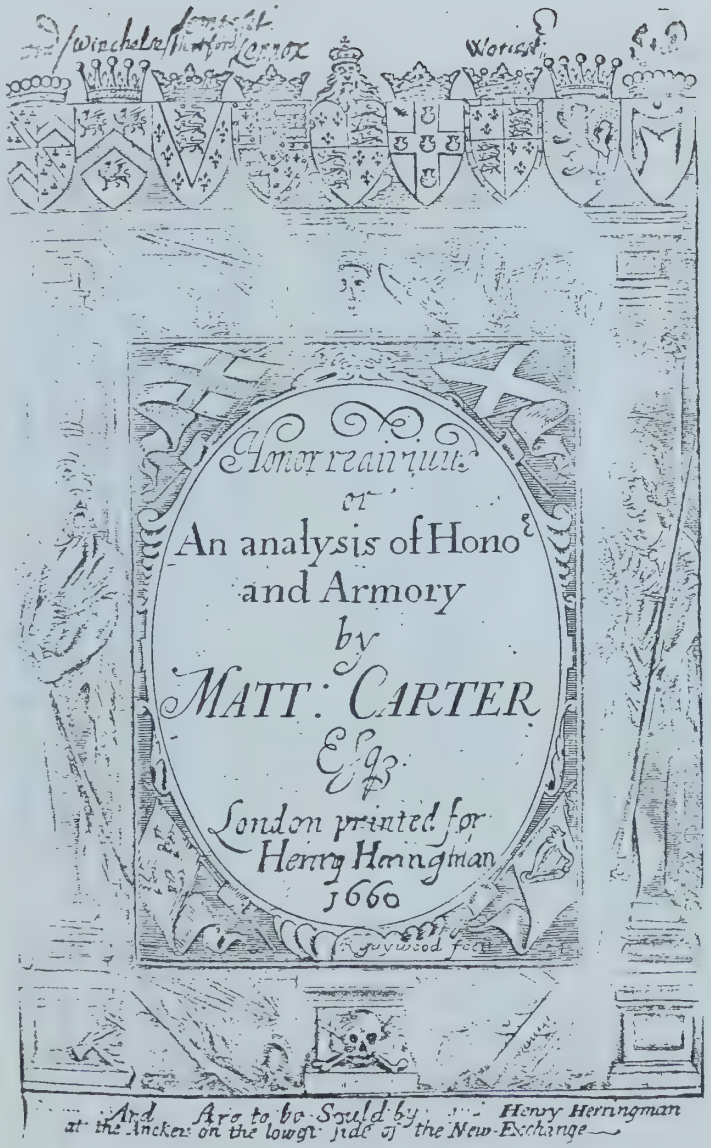
Fayel, tragédie. New edn. Paris, chez Delalain. 1777. 8vo.

XI π_1, *Oeuvres* title page, dated 1815; verso blank.

Les époux malheureux, ou Histoire de Mr et Mme de ***. New edn. Vol. I. Paris, chez Laporte. 1783. 8vo.

XII π_1, *Oeuvres* title page, dated 1815; verso blank.

Vol. II of *Les époux malheureux*, with only a half title (A_1).



IMPRIMATUR.

Feb. 17. 167⅝
Ex Ædib.
Lambeth.

Ab. Campion R^mo D^no
Arch. Cant. *à Sacris*
domesticis.

TWO POSSIBLE GHOSTS

(a) Matthew Carter's 'Honor redivivus'

The standard reference works like Moule's *Bibliotheca Heraldica* list only three editions of Carter: 1655 (Wing describes this [C658] as 4to, whereas the British Museum Catalogue describes it as 8vo; the NUC entry gives only the height, 18cm.); 2nd edn., 1660, 8vo (Wing C659); 3rd edn., 1673, 8vo (Wing C661).

Wing, however, adds another edition, dated 1669, located only in the British Museum, whose catalogue has a note appended to the entry: 'In this copy, the date has been altered from 1660 to 1669', and in the 1965 printing of the CARMIN-CASTELM volume 'in M.S.' has been added by hand. The suggestion that the 1669 volume is not a distinct edition is partially confirmed by the absence of any entry in the *Term Catalogue* for 1669.

The University of Alberta copy of the second edition (not so described on the title page) of 1660 does not correspond with a Wing entry, but appears to be a combination of C659 and C660 - i.e. the 1660 and 1669 editions.

The only title page is an engraved one, which had also been employed for the 1655 edition. For the 1660 edition the plate was clumsily emended, so that 'by E: Coates, 1655' became 'for Henry Heringman 1660' and 'Sould by Thomas Heath in Covent Garden and Henry Herringman' became 'And are to be sould by Henry Herringman.'

The emendation is 'clumsy' insofar as traces of the original are still visible and parts have been gone over again by hand. Within the oval 'Henry Heringman 1660' has been touched up, and as a result 'Heringman' (C660) could well be read as 'Henngman' (C659), and '1660' (C659) possibly as '1669' (C660). This argument would also suppose that Wing supplied 'second edition' for C659 (the British Museum Catalogue describes it only as 'another edition' and the 1660 copy at the University of Alberta has no edition statement on the title page) and omitted that part of the imprint beneath the frame.

Tentatively one would suggest that C660 is a bibliographical ghost and that the entry for C659 should read:

> - - [Anr. ed.] ***For*** *Henry Heringman* 1660 *and are to be sould by Henry Herringman.* 8°.

(b) John Smith's 'Pourtract of old age'

Wing records two 'second' editions of Smith's *Pourtract*, one dated 1666 (S4115) and the other 1676 (S4116). It seems very likely that the two are variants rather than different editions separated by ten years.

The British Museum has both items, and in the British Museum Catalogue a note is appended to the entry for the '1676' saying: 'A duplicate of the preceding, with an alteration in the date.'

The University of Alberta has a copy of the '1666'(MDCLXVI), but the imprimatur facing the title page is dated 'Feb. 17. 1675/6': an imprint date could be later than the imprimatur, but certainly not ten years earlier.

Insofar as the British Museum copies differ only in date and the imprimatur agrees with the '1676' copy we must assume that '1666' is a compositorial error which was corrected in the press and that the entry S4115 is a ghost. Ideally S4115 should be subsumed under S4116 with the note that some copies are wrongly dated '1666.' If both entries are to stand the doubting quotation marks should be transferred from the edition statement of S4116 to the date of S4115.

TEERINK 25 AND 42

The University of Alberta set of Swift's *Works*, 1737-8 corresponds with Teerink's 42, the set of *Miscellanies* 1727-35, with his 25 (1b), (2d), (3c), (4b), (5a) and (5b). (Teerink, H., ed. A.H. Scouten, *A bibliography of the writings of Jonathan Swift*, 2nd edn., Philadelphia, University of Pennsylvania Press, 1963).

Teerink's descriptions are based on too few copies to be regarded as 'ideal'; the following notes, from a superficial comparison, show that there may be many more variants to be recorded (no account has been taken of the imprecisions and errors):

42 (Vol. I)

Preliminaries arranged: frontispiece, general title, volume title, contents, publisher's preface, subscribers' names.

Direction lines as in Bodleian copy.

Contents leaf is a cancel.

$X_{2.5}$ misbound: gathering X runs X_1 X_3 X_2 X_5 X_4 X_6.

42 (Vol. II)

Dated 1737, otherwise agreeing with Teerink, not O'Hegarty.

42 (Vol. III)

π_1 and π_2 are disjunct - π_2 appears to be an addition or a cancel.

42 (Vol. IV)

As Teerink.

None of the cancels listed by O'Hegarty (his page/signature references do not coincide with the U. of A. copy).

42 (Vol. V)

State (y) of title page.

Subscribers' names: at foot of 1st page VOL. I * Lord
at foot of 9th page VOL. V * * Rt.
*

42 (Vol. VI)

With the pictorial head pieces.

'Dialogues' thus.

'by and for' imprint.

Errata uncorrected.

25 (1b)

As Teerink.

25 (2d)

With the misprint 'post'.

With the leaf of advertisements facing the title page (as 2b).

25 (3c)

Advertisement leaf after title leaf.

G3 correctly signed.

25 (4b)

P. 64 misnumbered 62.

On a binder's leaf at the back is a manuscript poem 'To Charles Earl of Peterborough' differing only in accidentals from the text of 'To the Earl of P-b-w' in Vol. V, pp. 62-3.

25 (5a)

K_8 appears not to be a cancel, but with no obvious error requiring cancellation.

$2E_8$ not a cancel; error presumably 'drunkennness'.

Contents for 432 pp.

25 (5b)

Title leaf cancelled.

HOGG'S BUNYAN

Since reporting in the last *News from the Rare Book Room* on the various forms of Hogg's editions of Bunyan's *Holy War* we have acquired two further copies:

(1) Undated, but appears to be the same sheets as the 1782 edition, with a different (cancel?) title page with the imprint 'London: for Alex Hogg.' followed by the note:

> Of whom may be had, MR. BUNYAN's WHOLE WORKS COMPLETE, with NOTES and COPPER-PLATES, in only Eighty Numbers, at Sixpence each, making Six handsome Volumes.

Except for one in the original state, all the plates in state (a).

(2) A different title page again, though in setting appears to be following (1). Imprint 'London: for J. Murgatroyd; Priestley; Mr. Binns, Leeds; and Mr. Laing, Edinburgh. 1795.' After A_1 made up of sheets of the undated number issue (PR3329 H1M4) though last leaf (New Publications and Directions to the binder) not present and no *Account of the life and death of Mr. John Bunyan*. Only seven plates, all in state (d), one appearing a second time as frontispiece.

So a non-number issue was available concurrently with the number issue about 1784, and the plates - in their bare state - were still being issued, if not actually printed, in 1795.

News from the Rare Book Room, Number 13, March 1971
Price $1.00